

BUNGLE IN THE JUNGLE

New age fest leaves hundreds bitter P8

SPY LIGHTS

SF's new streetlights may be watching you P10

WHAT THE HELL?

A new doc investigates damnation P24

GUARDIAN

CELEBRATING 46 YEARS

THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM
JANUARY 16 - 22, 2013 | VOL. 47, NO. 16 | FREE

ALL THAT JAZZ

SFJAZZ GAMBLIES ON A 700-SEAT, \$63 MILLION, STATE-OF-THE-ART JAZZ INSTITUTION.
CAN IT RE-ENERGIZE THE SAN FRANCISCO SCENE? BY EMILY SAVAGE P16



They're 65 million years old, but you have to move fast to catch them.

Don't miss *Dinosaurs Alive!* 3D movie ends Jan 31.
Get tickets at calacademy.org.



CALIFORNIA
ACADEMY OF
SCIENCES
Golden Gate Park





THE

S.A.D.

SALE

FURTHER
REDUCTIONS
NEW SHOES
ADDED

JOHN FLUEVOG SHOES
1697 HAIGHT ST 415-436-9784
253 GRANT AVE 415-296-7900
FLUEVOG.COM



GUARDIAN INTELLIGENCE

What you
need to know

CITY COLLEGE BOARD — WTF?

Bizarre happenings around the Community College board presidency. You will recall we reported last week that progressives were scrambling to prevent Board Member Anita Grier, part of the crew that created the school's current mess, from getting the top job. Scramble they did, with current President John Rizzo calling former Sup. Aaron Peskin to help find an alternative. Peskin spent hours lobbying, cajoling, and meeting with various interests groups, and in the end, he pulled it off, and it appeared newcomer Rafael Mandelman could get four votes. Then late at night Jan. 9, right before the Jan. 10 vote, Natalie Berg, who leads the incompetent three-member board minority, called Rizzo and made it clear her crew would vote for him (uh, doesn't anyone around here care about the Brown Act any more?). So after all the fuss, Rizzo got re-elected with the support of the people he's been bad-mouthing for weeks. "It avoided a fight at the meeting, and that's a good thing for the state accreditors," Rizzo told us. Mandelman said he didn't particularly care that he lost the job, but he was a bit bemused: "To have the two-week shitstorm stirred up by John, who then forms a partnership with the people he's despising, and not to tell any of us, is weird."

Peskin was even

more blunt:

"This is not how you do politics."

| GUARDIAN PHOTO BY BETH LABERGE

JOHN RIZZO

YOUR (SECRET) GOVERNMENT AT WORK

There's plenty of talk at City Hall about the back-room deals that gave Sup. David Chiu his unprecedented third term as Board of Supervisors president. And we know from talking to board members that Chiu was making the rounds in the days before the vote; he clearly talked to some of his colleagues. So did other board members; in fact, several of them told us they were having those private discussions. It raises a question: Under the state's Brown Act, elected officials are barred from meeting behind closed doors to discuss action that should be taken at a public session. If Chiu (or any other supervisor) talked to five others, that's a quorum, and would constitute an illegal meeting. They

wouldn't all have to talk at once, either — meeting with five others, one at a time, constitutes a serial, or "daisy chain" (no, you pervert, not THAT kind of daisy chain) meeting. Several supervisors said they'd met with three other colleagues; Sup. Jane Kim said there had been a "flurry of meetings." Sup. Malia Cohen told reporters there were specific negotiations around committee assignments and other appointments. Chiu told us he talked to fewer than six; "I assumed where most colleagues were and asked key colleagues for their vote to be in the running." Still:

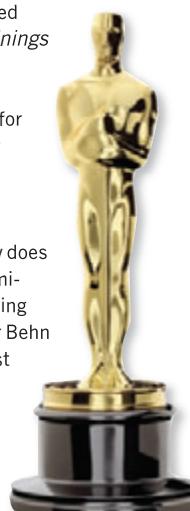
isn't this sort of thing exactly what the Brown Act sought to prevent? | GUARDIAN PHOTO BY MIKE KOZMIN/SF NEWSPAPER CO.



THE OSCAR DOESN'T GO TO

Congratulations, Mr. President. Better luck next time, Ms. Bigelow, Mr. Affleck, and Mr. Anderson. The Oscar nominations were handed down Jan. 10, and as always, there were some predictable picks and some shocks, snubs, and head-scratches. The ceremony is Feb. 24; we predict it'll be a three-way tie for Best Dressed among nominees Jennifer Lawrence (*The Silver Linings Playbook*), Denzel Washington (*Flight*), and pint-sized Quvenzhané Wallis (*Beasts of the Southern Wild*). As for the top prize, no directing nomination for Kathryn Bigelow means Steven Spielberg's *Lincoln* has surged ahead of *Zero Dark Thirty* in the Best Picture race. (Spielberg is top pick for the directing Oscar, too.)

If there's an upset — unlikely, though Academy does pull one out from time to time — look for *Silver*, nominated in all four acting categories, or *Wild*, a charming indie that also scored a directing nom for newcomer Behn Zeitlin. Or if you want a very dark horse pick for Best Picture: consider *Amour*, which is a shoo-in for Best Foreign Language Film, no matter what. And never forget, it's an honor just to be nominated ... *Argo*, *Django Unchained*, *Les Misérables*, and *Life of Pi*.



POLITICAL ALERTS

THURSDAY/17

REFUGEE HOTEL

Contemporary Jewish Museum, 736 Mission, SF. 6:30-8pm. Join photographer Jim Goldberg, photographer Gabriele Stabile, and journalist Juliet Linderman for a discussion about Refugee Hotel, a collection of photography and interviews documenting the arrival of refugees to the United States. Hosted by Voice of Witness, a nonprofit book series published by McSweeney's Books that illuminates contemporary human rights issues. Free before 5pm; admission is \$5 after. Advance tickets encouraged. info@thecjm.org; 415.655.7881. If you can't make the Thursday event, consider dropping by Gallery Carte Blanche (973 Valencia St, SF) Friday/18 at 6 pm, when Voice of Witness will host a talk and book signing for Refugee Hotel, followed by a reception.



BEST TACOS EVER

We were having a power lunch in the Mission the other day, and happened upon a new place called El Tomate, which has, hands down, the best carne asada tacos we have ever consumed (and we have consumed quite a few carne asada tacos). The meat is fresh and high quality, juicy, not a bit of gristle, seasoned with just the right amount of cilantro and lemon, and the beans are just cheesy-gooey and perfect. And all for about eight bucks. 2904 24th at Florida. | GUARDIAN PHOTO BY MIKE KOZMIN/SF NEWSPAPER CO.

SATURDAY/19

PROTEST CITIZENS UNITED AT CHEVRON REFINERY

March departs Richmond BART station at noon; rally at Chevron Gate 14 (corner of Castro and Chevron Way), 1pm, Richmond. Chevron is widely known in these parts for letting loose a toxic plume of smoke that blackened skies last year when the refinery caught fire. What you may not have heard is that the oil behemoth also bears the distinction of being the single-largest contributor to a so-called Super PAC (for the GOP, naturally) since the Citizens United decision. On the third anniversary of the Supreme Court's notorious ruling, which opened the floodgates to skyrocketing corporate contributions to political campaigns, activists are planning a march and rally outside the Chevron Oil Refinery. Live music from the Brass Liberation Orchestra will accompany the 2.5-mile walk, local activists and community leaders will speak at the rally.

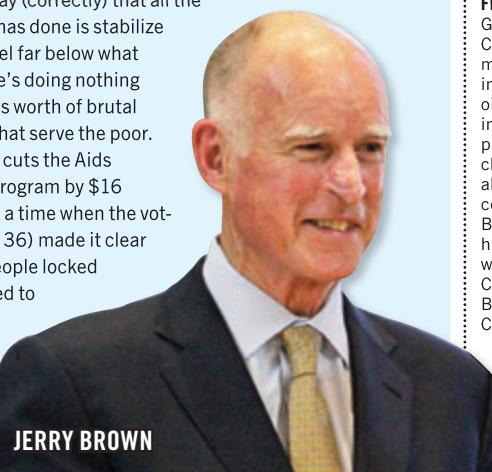


BYE BYE BOTS

Just hours after her cover story was published last week ("How to buy followers and influence people"), describing how she bought 2,500 fake Twitter followers for \$26, culture editor Caitlin Donohue was devastated to find that the social networking site had stripped her of the bots. All 2,500 followers vanished in an instant. "Back to being unpopular and irrelevant," Donohue moaned. They even suspended the accounts of the bots she called by name in the article. Our condolences for her loss.

EVERYBODY LOVES JERRY (SORT OF)

It seemed as if all of official Sacramento was standing in a love circle, singing Kumbaya last week when Gov. Jerry Brown released the first state budget in five years that didn't have any red ink. Statements from Democrats and Republicans alike praised the guy for his work crafting a balanced budget and his vow that the state would "live within its means." But behind the scenes, it's not all peace and joy: Some legislators say (correctly) that all the ol' tightwad Jerry has done is stabilize the budget at a level far below what the state needs; he's doing nothing to restore five years worth of brutal cuts to programs that serve the poor. In fact, his budget cuts the Aids Drug Assistance Program by \$16 million. Oh, and at a time when the voters (through Prop. 36) made it clear they want fewer people locked away, he's managed to increase prison spending by \$250 million. | AP PHOTO BY REED SAXON



MONDAY/21

FRACKING IN CALIFORNIA

Gazebo Room, CPMC Davies Campus, 45 Castro Street, SF. 7-9 p.m. Fracking, or hydraulic fracturing, is an environmentally damaging oil and gas drilling technique that involves injecting high volumes of pressurized water, sand and toxic chemicals deep into the earth. It's already taking place in nine California counties, according to the Center for Biological Diversity. TransitionSF will host a free presentation on fracking with speakers Rose Braz, Climate Campaign Director of the Center for Biological Diversity; and Adam Scow, California Campaigns Director for Food & Water Watch. The talk will cover the environmental effects of fracking and offer ideas on how environmentalists can take action against it. Free.

GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM

An independent, locally owned
and edited newspaper

"IT IS A NEWSPAPER'S DUTY TO PRINT
THE NEWS AND RAISE HELL."
Wilbur Storey, statement of the aims
of the Chicago Times, 1861

FOUNDERS AND CO-PUBLISHERS, 1966-2012
BRUCE B. BRUGMANN AND JEAN DIBBLE
EDITOR AND PUBLISHER TIM REDMOND

EDITORIAL
MANAGING EDITOR MARKE B.
CITY EDITOR STEVEN T. JONES
SENIOR EDITOR, ARTS AND ENTERTAINMENT
CHERYL EDDY
INVESTIGATIVE PROJECTS EDITOR REBECCA BOWE
CULTURE EDITOR CAITLIN DONOHUE
MUSIC EDITOR EMILY SAVAGE
CORRESPONDENT SHAWN GAYNOR
COLUMNISTS JESSICA LANYADO, L.E. LEONE
EDITOR AT LARGE BRUCE B. BRUGMANN
CONTRIBUTING EDITORS KIMBERLY CHUN,
SUSAN GERHARD, JOHNNY RAY HUSTON,
LYNN RAPORT, PAUL REIDINGER, J.H. TOMPKINS
CONTRIBUTING WRITERS CHRIS ALBON,
ROBERT AVILA, DAVID BACON, GARRETT CAPLES,
MICHELLE DEVEREAUX, CAMPER ENGLISH,
RITA FELCIANO, PETER GALVIN,
NICOLE GLUCKSTERN, MAX GOLDBERG,
GARY HANAUER, DENNIS HARVEY, JUSTIN JUUL,
MARTIN A. LEE, ERIC LYNN, SEAN MCCOURT,
D. SCOT MILLER, VIRGINIA MILLER, ERIK MORSE,
PATRICK PORGANS, J.B. POWELL, MOSI REEVES,
BEN RICHARDSON, AMBER SCHADEWALD,
MARGY SHEINER, NORMAN SOLOMON,
MATT SUSSMAN, JULIETTE TANG, MICHELLE TEA,
ANDREW TOLIVE, ANDRE TORREZ
INTERNS
MOLLY CHAMPLIN, ERIC CUADRA,
JOE FITZGERALD, ALEX KEKAUOHA,
GEORGE MCINTIRE, ANNA STERLING

ART
ART DIRECTOR BROOKE ROBERTSON
CONTRIBUTING ARTISTS KEENEY AND LAW
PHOTOGRAPHY, PAT MAZZERA, RORY McNAMARA,
MATTHEW REAMER, CHARLES RUSSO,
LUKE THOMAS, TOM TOMORROW

PRODUCTION
PRODUCTION MANAGER BILL EVANS
ASSISTANT PRODUCTION MANAGER
DORAN SHELLEY

BUSINESS
CONTROLLER SANDRA LANGE

SALES AND MARKETING
VICE PRESIDENT OF ADVERTISING
DULCINEA GONZALEZ
ADVERTISING SALES MANAGER EMILY FORSTER
MARKETING DIRECTOR MARTINA H. ECKSTUT
SENIOR ACCOUNT EXECUTIVE NICK NAPPI
ACCOUNT EXECUTIVES BERNARD HOLMES,
A.J. SIOSON
SALES AND MARKETING COORDINATOR
JACKIE ANDREWS
SALES COORDINATOR HANAH LETRAN

THE SAN FRANCISCO BAY GUARDIAN
225 BUSH ST., 17TH FLOOR
SAN FRANCISCO, CA 94104
EDITORIAL, CIRCULATION, BUSINESS (415) 255-3100
FAX (415) 437-3657, (415) 255-8955
DISPLAY/NATIONAL ADVERTISING (415) 255-4600
FAX (415) 487-2594

THE SAN FRANCISCO BAY GUARDIAN (ISSN0036 4096) PUBLISHED
WEEKLY EVERY WEDNESDAY BY SAN FRANCISCO NEWSPAPER CO.,
225 BUSH ST., 17TH FLOOR, SF, CA 94104. COPYRIGHT © 2012 BY
SAN FRANCISCO NEWSPAPER CO. LLC. ALL RIGHTS RESERVED.
REPRODUCTION OR USE WITHOUT PERMISSION IS STRICTLY
PROHIBITED. THE SAN FRANCISCO BAY GUARDIAN WAS ADJUDICATED
NOV. 5, 1975, AS A NEWSPAPER OF GENERAL CIRCULATION IN
SAN FRANCISCO COUNTY. NOT RESPONSIBLE FOR UNSOLICITED
MANUSCRIPTS OR ART.

BACK ISSUES: CHECK OUR SEARCH ENGINE FOR ARCHIVES OF
ARTICLES PUBLISHED IN 1995 OR LATER. A COMPLETE FILE OF BACK
ISSUES CAN BE FOUND AT THE SAN FRANCISCO PUBLIC LIBRARY.
MAIN BRANCH: BACK ISSUES ARE AVAILABLE BY MAIL FOR \$5 PER
ISSUE. ADD \$2 FOR ISSUES PRIOR TO 1985. CURRENT COPIES OF THE
GUARDIAN ARE AVAILABLE FREE OF CHARGE, LIMITED TO ONE COPY
PER READER. ADDITIONAL COPIES OF THE CURRENT ISSUE OF THE
GUARDIAN ARE AVAILABLE FREE AT THE GUARDIAN OFFICE, OR FOR
\$5 BY MAIL. NO PERSON MAY, WITHOUT PERMISSION OF THE GUARDIAN,
TAKE MORE THAN ONE COPY OF EACH GUARDIAN WEEKLY ISSUE.

A•A•N



Feeeling Depressed?



We are researching
non-drug treatments
for depression in adults
(18+)

African-American, Asian,
Hispanic, Minority, and
male participants
encouraged to apply

Berkeley
UNIVERSITY OF CALIFORNIA

510-643-3797
depression.ucb@gmail.com

The **BEST** selection of
MASQUERADE MASKS in SF!



MASKS, BEADS...
EVERYTHING MARDI GRAS!

COSTUMES ON HAIGHT
735 Haight St • 415.621.1356
costumesonhaight.com

START THE NEW YEAR AND A NEW YOU WITH A
SMILE TO LAST A LIFETIME!

Now is the time to refresh your smile and there's no better way than with invisalign.

\$500 OFF
INVISALIGN
TREATMENT

PAYMENTS AS LOW AS
\$250/mo*

*CareCredit Available for
Easy Financing
Offer good January 1, 2013
– March 31, 2013

COMPLIMENTARY
Invisalign
CONSULTATION

invisalign
The Clear Alternative to Braces

Farah Sefidvash, DDS • 415.922.2990
3012 Steiner St. Suite A • San Francisco, CA

Offered through the practice of Dr. Farah Sefidvash

**TAKE an
ADDITIONAL
25%
OFF
SALE ITEMS**

Piper's
SHOE PARLOR
SAN FRANCISCO
est. 2011

1682
» haight str «
415.553.6884

Make a new year's
resolution that will
last a lifetime.

Info session: Jan. 23 at 6 p.m.
Main Library • 100 Larkin St.

www.peacecorps.gov/apply



VALENCIA CYCLERY

We've won more awards
than any other shop in town!

READER'S CHOICE!

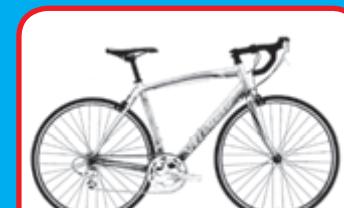
BAY GUARDIAN • SF WEEKLY
BAY AREA REPORTER



**Hybrid/City
Bikes**



Kids Bikes



Road Bikes



Mountain Bikes

**TUNE UP SPECIAL
20% OFF PARTS!**

SPECIALIZED

Diamondback

Raleigh

TREK



SE Racing

**Electra
Bicycle Co.**

VALENCIA CYCLERY

1065 & 1077 Valencia (Btwn 21st & 22nd St.) • SF
SALES 415-550-6600 • REPAIRS 415-550-6601

Mon-Sat 10-6, Sun 11-5

valenciacyclery.com

EDITORIALS

IN THIS ISSUE

NEWS P8

FOOD AND DRINK P13

PICKS P14

ARTS AND CULTURE P16

MUSIC LISTINGS 27 / STAGE LISTINGS 31
ON THE CHEAP 31 / FILM LISTINGS 31

THIS WEEK AT SFBG.COM

FOLLOW US ON TWITTER:
WWW.TWITTER.COM/SFBG

ON THE BLOGS

POLITICS



Caitlin Donohue's shots from the anti-violence march in the Mission

The city cracks down on fraudulent healthcare charges at restaurants

Tim Redmond on why the Chamber of Commerce is making itself increasingly irrelevant

NOISE

Marke B. interviews the Icee Hot party crew on its third anniversary

Live Shots: Haley Zaremba catches legendary San Diego act Pinback at Bimbo's

PIXEL VISION

Cheryl Eddy's top picks for this weekend's film openings

Flower porn: Magnolia shots from the SF Botanical Gardens

SEX SF

The Episcopalian minister who writes vampire smut tells us what her two vocations have in common

Upcoming sexy events, including a dirty story-telling workshop

THIS MODERN WORLD

THE PRESIDENT AND CONGRESS NEED TO RESOLVE THEIR DIFFERENCES IN A SENSIBLE, BIPARTISAN MANNER!

ACTUALLY, OBAMA SHOULD JUST MINT THAT PLATINUM COIN EVERYONE IS TALKING ABOUT.



I MEAN, I UNDERSTAND IT WILL NEVER HAPPEN--BUT IF REPUBLICANS ARE GOING TO EXPLOIT THE DEBT CEILING GIMMICK IN ORDER TO HOLD THE ECONOMY HOSTAGE--



by TOM TOMORROW

--WHY SHOULDN'T OBAMA EXPLOIT THE TRILLION DOLLAR COIN GIMMICK IN ORDER TO CIRCUMVENT THEM?

BECAUSE IT WOULDN'T BE SENSIBLE--OR BIPARTISAN!



EVEN IF IT'S LEGAL, IT SIMPLY WOULDN'T BE APPROPRIATE! IT WOULD IMPLICITLY UNDERMINE OUR SYSTEM OF CHECKS AND BALANCES--AND SET A TERRIBLE PRECEDENT!



YES, WE WOULDN'T WANT THE MAN WITH A SECRET DRONE ASSASSINATION PROGRAM TO SET ANY BAD PRECEDENTS.



TOM_TOMORROW © 1-16-2013 ... www.thismodernworld.com...twitter.com/tomtomorrow

NO OSCAR FOR THE GUV'S BUDGET

BY TOM AMMIANO

OPINION Given that Gov. Jerry Brown put out his proposed budget the same day that Oscar nominations came out, it's tempting to make some comparisons.

Brown's budget, like the nominated musical "Les Misérables," has plenty of numbers, and will make some people cry.

But I take the new budget seriously, the same as every budget I've seen since I got to Sacramento. Unlike most of the recent budgets, this one doesn't feature a big deficit. Give the Governor some credit for that, but let's look at how he's done it. Not all of it is pretty.

To start with, education gets a boost. That's clearly what California's vot-

ers wanted when they passed Proposition 30 in November. The budget will give more generous increases to the school districts that have more education challenges, and it boosts funding for higher education. We can cheer that.

It also funds the next steps for implementing federal health care reform. That bodes well for efforts to make sure all Americans and all Californians are insured. Under ideal circumstances, of course, we'd be talking about single payer.

There are other, less cheerful things in our future.

There's an across-the board 20 percent cut to In-home Health Supportive Services beginning in November. This comes from an odd "optimistic" assumption from the governor that the courts that kept him from making those cuts earlier will let him do it now.

Child care funding is

flat, which would be tolerable if it weren't for past cuts. It's hard to find a better investment in our state than child care. Kids in good child-care programs do better when they get to school. Child care allows more people to work and attend job training. Restoring child-care funding is critical for the state.

Keeping CalWORKS benefits at half of what they used to be is similarly shortsighted, as are cuts to the AIDS Drug Assistance Program, reductions in Medi-Cal provider rates and funding changes for students in higher education.

While preaching austerity, Brown keeps pouring money into a prison system that needs more reform. Sentencing and release programs could be altered to reduce the need for over-stuffing prisons without risk to Californians. Overcrowding continues, with one women's prison in the Central Valley at 180 per-

CONTINUES ON PAGE 7 >>

HOW THE SFHA TENANTS LIVE

BY TIM REDMOND

EDITORS NOTES The guy who runs the San Francisco Housing Authority is in pretty serious doo-doo: His agency has just been placed on the federal government's "troubled" list, he's getting sued by his own lawyer, and he's hiding from the press while tenants complain that they can't get basic repairs.

Although Mayor Ed Lee has so far officially stuck by Henry Alvarez, he's already backing off a bit, and it's pretty likely Alvarez will be gone when his contract expires this summer. He may be gone even sooner than that; there's a growing chorus of voices calling on the mayor to fire him.

So at some point we'll get a new director, who will make a handsome salary (Alvarez gets \$210,000 a year plus a car and seven weeks paid vacation) and live in a nice house and go into work every day to deal with problems that are pretty damn far from his or her life.

That's always the case to some extent with the heads of agencies who deal with the poor, but it's particularly dramatic when you talk about the Housing Authority. Public housing is never luxurious, but in San Francisco, it's been riddled with problems for many years. And frankly, I'm much more concerned about the tenants than about Alvarez or his management style.

I get that the Housing Authority has financial problems. The federal government long ago abandoned any serious commitment to funding housing in American cities, and the authority only recently managed to pay off a multimillion-dollar judgment from a lawsuit filed by the

CONTINUES ON PAGE 7 >>



EDITORIALS

HOW THE SFHA TENANTS LIVE

CONT>>

families of a grandmother and five children killed in a fire on Housing Authority property.

Yet, tenant advocate continue to complain that it can be hard, even impossible to get a response from the agency. When critics complain, the agency goes after them: The Housing Rights Committee went after the Housing Authority over evictions, and wound up getting investigated by SFHA employees who wanted to gut the group's city funding. And while some say Alvarez is a hard-charging person who demands results (and thus pisses some people off), nobody has used the words open, accessible or compassionate to describe him.

I've got an idea for the next director (or for Alvarez, if he wants to stick around). Why not live in public housing?

Seriously: Why shouldn't the person who controls the safety and welfare of tenants in more than 6,000 units



NO OSCAR FOR THE GUV'S BUDGET

CONT>>

cent of capacity. This is not stewardship that inspires confidence.

Prison programs to help people beat drug addictions and find jobs when they come out are gone. We are missing a chance for long-term reductions based on rehabilitation. Instead we continue to shuffle bodies around.

Spending choices are not the only problem. The governor skipped some ways of boosting revenue. What about the rules surrounding Proposition 13? Local jurisdictions would benefit from closing loopholes that allow corporations to avoid reassessment when property

HENRY ALVAREZ: WHERE DOES HE LIVE?

spend a little time understanding what their lives are like? Why not spend, say, one night a week in one of those apartments?

In the old days, judges used to sentence slumlords to live in their own decrepit buildings, which seemed to work pretty well:

Once the guy in charge has to deal with the rats and roaches and broken windows, he's much more likely to expedite repairs.

But it wouldn't have to be punitive — just a chance to get a first-hand look at how the agency policies are working on the ground. The city employee unions have had a lot of success asking members of the Board of Supervisors to do a union worker's job for a day; the director of the San Francisco Housing Authority could certainly live like one of his tenants every now and then.

Think of it as a management tool: What better way to figure out whether his staff is doing the job than to look at the end product? Or figure it as a way to stop being an asshole and see what people who live on less than ten percent of his salary really think of his administration. **SFBG**

changes ownership.

I also want discussion of an oil severance tax. Here in the Bay Area — in Richmond and San Bruno — we've seen and lived with major downsides of the energy industry. I think it's time that the oil producers who continue to make big profits pay a tax for the oil that's taken out of California.

You can see that the governor's "director's cut" budget doesn't deserve a little gold statue — even if it is the best picture (fiscally) we've seen in a few years. We'll look for silver linings when the Legislature starts working on our playbook. **SFBG**

Assemblymember Tom Ammiano represents the 13th District.



3340 22ND ST (BETWEEN SAN JOSE AVE & GUERRERO ST)
SAN FRANCISCO, CA 94110
(415) 800-7425
MISSPHOENIXROSETATTOO.COM



527 Valencia (16th) SF
casanovasf.com



BENDER'S BAR
JANUARY ARTIST OF THE MONTH
DOMINIC FONTANA
HAPPY HOUR M-F 4-7PM
HOME OF THE GRILLED MAC-N-CHEESE SANDO
FREE BBQ SUNDAYS 4-7PM



www.sfbg.com/mission-guide

In association with the Mission Merchants:

EAT DRINK SHOP LIVE MISSION

The Napper Tandy

This neighborhood Irish corner pub is more than just a place to slam a few post-work Smithwick's or a certain insensitive drink on St. Patrick's Day. A recent facelift upped this former dive to a sports maven's haven in the heart of the Mission, boasting nine HDTVs and a huge projector screen in their back room to catch every nuance of every game under the sun, 365 days a year. Not unlike a traditional pub you would find in Ireland, owner Marissa Brown wanted to bring a piece of home to San Francisco and serve traditional Irish food like Guinness beef stew, Sheppard's pie, and fish and chips. Their motto, "You are a stranger here but once," about sums up the warm and friendly vibe you will find at The Napper Tandy.

3200 24th St., SF • (415) 550-7510

Luz de Luna

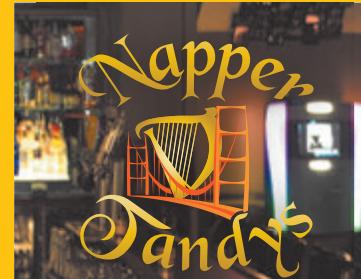


**3182 24TH STREET @ S.VAN NESS AVE.
(415) 920-9988**
SUN-FRI 11 AM - 7 PM, SAT 10 AM - 7 PM

GUARDIAN VOTERS PICK! 2012 BEST OF THE BAY WINNER



"BEST HAPPY HOUR"
HAPPY HOUR 4PM-9PM
EVERYDAY & ALL DAY SUNDAY
3187 MISSION ST • 415-824-1447



**SUPER BOWL XLVII PARTY
FEBRUARY 3RD**
**3200 24th Street @ S. Van Ness
(415)-550-7510**
M-F 11am-2am SAT&SUN 9am-2am

THE SMILE CENTER ERIC DEBBANE, DDS



\$100 for cleaning & any necessary x-rays. Come visit our brand new ultra modern office.

10AM - 6PM
MONDAY, TUESDAY, THURSDAY & FRIDAY
**2515A MISSION ST. @ 21ST
(415) 641-1001**

La Nee Thai 415.282.2236

**1453 Valencia St
www.laneethai.com**
Traditional Thai Massage



NOW YEAR-ROUND!
**BARTLETT & 22ND ST
THURSDAYS 4-8PM**
missioncommunitymarket.org

BY STEVEN T. JONES

steve@sfbg.com

NEWS Talk about karma.

The Synthesis 2012 Festival, which marked the end of the Mayan Long Count Calendar, was supposed to be an opportunity to bring spiritually minded people together around the Kukulkan Pyramid in Chichen Itza, Mexico to help usher in a new age of cooperation and goodwill. That was the vision espoused by Executive Producer Michael DiMartino, a Californian who said he had been leading tours in the area for decades and setting up this event for years.

Instead, this anticipated moment of enlightenment became what can politely be called a clusterfuck, a descent into utter chaos for many volunteers and attendees. Hundreds of Bay Area people traveling to an uplifting holiday event found themselves stranded in an isolated location without the transportation, sustenance, or communications they'd been told would be available.

Now DiMartino is trying to settle a long list of refund demands, and there are threats of lawsuits on all sides.

When I first interviewed him



BUNGLE IN THE JUNGLE

A vaunted New Age event creates ugly recriminations

about the festival back in October, DiMartino was talking like a New Age prophet: "We, through our actions and intentions, create the world and take the path that we are creating," he said.

So DiMartino is walking the rocky path of his own creation, facing recriminations for ignoring warnings about looming problems, and vilified both for his alleged managerial failures and for the sometimes appalling way he treated people.

About 150 people have joined the "Synthesis 2012 Scam Awareness" group on Facebook where they're telling stories of hardship and woe, shar-

ing research into DiMartino's history with other events, and organizing collective responses to the problem.

Micaela Teal Santos, who helped create and administer the Facebook group, told us her honeymoon trip turned into a nightmare of missing shuttles and meals and being forced to camp alone in the jungle after local authorities shut down the festival campground for several hours, missing the long-anticipated sacred ceremony at sunrise on Dec. 21.

It was one of many similar stories. People who were promised hotel rooms by DiMartino arrived to find those rooms had been given

away to others and no vacancies were available — at a site far from any other accommodations. Shuttles that were supposed to bring revelers from other towns to the festival site never arrived, forcing people to spend hundreds of dollars on cabs or private shuttles. And volunteers who came early to create the festival often weren't provided food or water at a site that turned out to be five miles from the nearest town.

Luckily for DiMartino, he has been surrounded by people who really do embody the positive, patient, and resourceful values that the festival was meant to highlight, from his

co-producer Debra Giusti (founder of the Harmony Festival) to Tulku and the Bay Area crew that created the Ascendence stage to the many volunteers who stepped up to address the myriad problems and voids that manifested as the event unfolded.

"That's the real story, it's how people under extreme adversity came together to make this happen," said Giusti, who has been working almost every day since the festival officially ended on Dec. 23 to deal with its fallout, from the attendees still stranded in Mexico without money to get back to the bus filled with festival supplies that still hasn't returned, to the dozens of attendees who say they feel cheated by DiMartino.

Many of the DiMartino's biggest critics have made efforts to remain positive and couch their criticisms in the New Age style of empowerment and acceptance but it's clearly been a bitter disappointment to attendees who hoped the festival would be a launching pad into a new era of harmony and hope.

DiMartino disputed many of the characterizations on the Facebook site, darkly warning that his lawyer is looking into "the bandwagon of peo-

CONTINUES ON PAGE 12 >>



Macworld/iWorld

THE ULTIMATE iFANEVENT

January 31 – February 2, 2013

Moscone Center West • San Francisco, CA

www.MacworldiWorld.com

City College is open and accredited

Enroll now!

M E M O



To: The City That Loves Us

From: The Faculty & Staff of City College of San Francisco Who Love You

Date: Forever

SUBJECT: Your Dreams and Our Large Heart

Take another (or your first) class at City College of San Francisco

- Where you can't beat the price for a quality education
- Where dedicated faculty and staff will change your life
- Where you can start the road to a degree and re-tool after your degree
- Where you can gain skills for a new job and learn a new language
- Where you will learn among and from the most diverse group of students in the nation
- Where you can swim, play ball, workout, sing, tap, make music, make art, and make friends for life
- Where you will see how the college with the big heart has kept its promise to the city that loves it

City College is open! Enroll now!

Register online at ccsf.edu



BY REBECCA BOWE
rebecca@sfbg.com

NEWS In the Netherlands city of Eindhoven, the streetlights lining a central commercial strip will glow red if a storm is coming. It's a subtle cue that harkens back to an old phrase about a red sky warning mariners that bad weather is on the way. The automated color change is possible because satellite weather data flows over a network to tiny processors installed inside the lampposts, which are linked by an integrated wireless system.

Lighting hues reflecting atmospheric changes are only the beginning of myriad functions these so-called "smart streetlights" can perform. Each light has something akin to a smartphone embedded inside of it, and the interconnected network of lights can be controlled by a central command center.

Since they have built-in flexibility for multiple adaptations, the systems can be programmed to serve a wide variety of purposes. Aside from merely illuminating public space, possible uses could include street surveillance with tiny cameras, monitoring pedestrian or vehicle traffic, or issuing emergency broadcasts via internal speaker systems.

The smart streetlights aren't just streetlights — they're data collection devices that have the potential to track anything from pedestrian movements to vehicle license plate numbers. And, through a curious process distinctly lacking in transparency, these spylights are on their way to San Francisco.

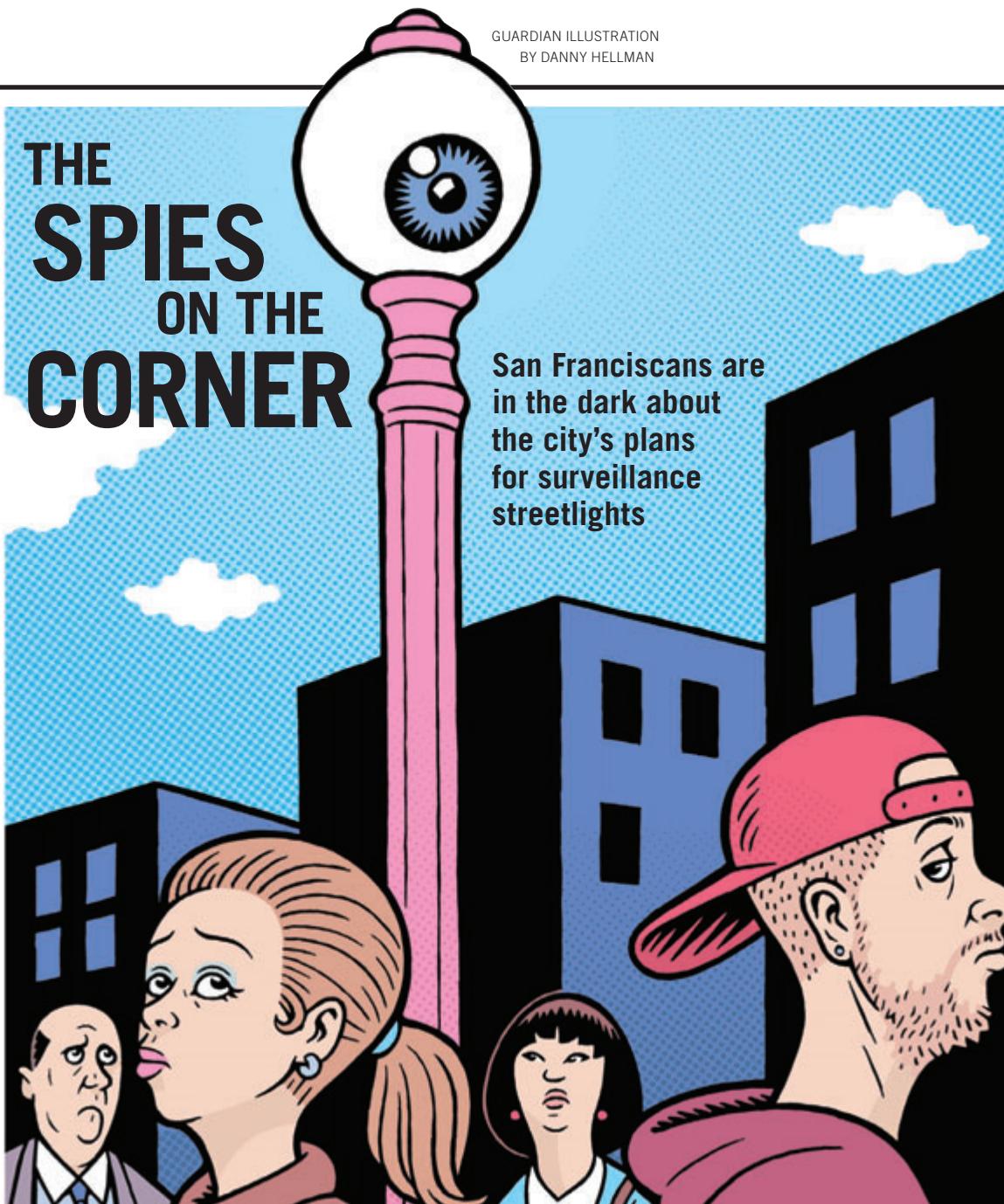
BIG PLANS

On Minna between Fourth and Sixth streets in downtown San Francisco, the San Francisco Public Utilities Commission has installed a pilot project to test 14 streetlights that are connected by a wireless control system. The city agency plans to gauge how well this system can remotely read city-owned electric meters, wirelessly transmit data from tiny traffic cameras owned by the Municipal Transportation Agency and embedded onto the lights, and transmit data from traffic signals.

The pilot grew out of San Francisco's participation in an international program called the Living Labs Global Award, an annual contest that pairs technology vendors with officials representing 22 cities from around the world. At a May 2012 LLGA awards summit in Rio de Janeiro, far outside the scope of the city's normal bidding processes, a Swiss company called Paradox Engineering won the right

THE SPIES ON THE CORNER

GUARDIAN ILLUSTRATION
BY DANNY HELLMAN



San Franciscans are in the dark about the city's plans for surveillance streetlights

to start testing the high-tech lights in San Francisco. Within six months, Paradox Engineering and the SFPUC had the Minna streetlights test up and running.

Meanwhile, the city has issued a separate Request for Proposals for a similar pilot, which will test out "adaptive lighting" that can be dimmed or brightened in response to sensors that register pedestrian activity or traffic volume. The city is negotiating contracts with five firms that will test out this technology in three different locations, according to Mary Tienken, Project Manager for LED Streetlight Conversion Project for the SFPUC.

Under the program, five vendors will be chosen to demonstrate their wireless streetlights on 18 city-owned lights at three test sites: Washington Street between Lyon and Maple streets; Irving Street between 9th and 19th avenues; and Pine Street between Front and Stockton streets.

LED streetlights are energy-efficient and could yield big savings — but the lights do far more than shine. While the programs are limited in scope, the RFP indicates that "future needs for the secure wireless transmission of data throughout the city" could include traffic monitoring, street surveillance, gunshot monitoring and street parking monitoring devices.

So far, the implications of using this technology for such wide-ranging objectives have barely been explored. "San Francisco thought they were upgrading their 18,000 lamps with LEDs and a wireless control system, when they realized that they were in fact laying the groundwork for the future intelligent public space," LLGA cofounder Sascha Haselmeyer stated in an interview with Open Source Cities. "Eindhoven is pioneering this with ... completely new, intelligent lighting concepts that adapt to the citizen not just as a utility, but a

cultural and ambient experience. So many questions remain," he added, and offered a key starting point: "Who owns all that data?"

LUMINARIES IN LIGHTING

Phillips Lighting, which was involved in installing the Eindhoven smart streetlights system, played a role in launching the San Francisco pilot.

Paradox Engineering recently opened a local office. Oracle, a Silicon Valley tech giant, is also involved — even though it's not a lighting company.

"Oracle, of course, manages data," Haselmeyer explained to the Guardian when reached by phone in his Barcelona office. "They were the first to say, 'We need to understand how data collected from lampposts will be controlled in the city.'"

According to a press release issued by Paradox Engineering, "Oracle will help [with] managing and analyzing data coming from this ground-breaking system." Oracle is also a corporate

FOR MORE NEWS CONTENT VISIT
[SFBG.COM/POLITICS](#)

sponsor of the LLGA program. It has been tangentially involved in the pilot project "because of a longstanding relationship we had with the city of San Francisco," Oracle spokesperson Scott Frendt told us.

Paradox was selected as the winner for San Francisco's "sustainability challenge" through LLGA, which is now housed under CityMart.com, "a technology start-up offering a professional networking and market exchange platform," according to the company website.

In May of 2012, the SFPUC sent one of its top-ranking officials, Assistant General Manager Barbara Hale, to Rio for the LLGA awards summit. There, technology vendors of all stripes showcased their products and mingled with local officials from Barcelona, Cape Town, Glasgow, Fukuoka and other international cities. San Francisco was the only US city in attendance. San Francisco will even host the next summit this coming May at Fort Mason.

In Rio, Paradox was lauded as the winning vendor for San Francisco's LLGA streetlights "challenge." It didn't take long for the company to hit the ground running. "Soon after the Rio Summit on Service Innovation in Cities, where we were announced winners for San Francisco, we started discussing with the SFPUC the objectives and features of the pilot project," Paradox announced on the LLGA website. "Working closely with the SFPUC, we also had the opportunity to build solid partnerships with notable industry players such as Philips Lighting and Oracle."

WINNERS' CIRCLE

On Nov. 15, Paradox hosted an invite-only "networking gala" titled "Smart Cities: The Making Of." The event brought together representatives from Oracle, the SFPUC, Phillips, LLGA, and the Mayor's Office of Civic Innovation, "to learn about the challenges of urban sustainability in the Internet of Things era," according to an event announcement.

"The project we're piloting with the SFPUC is highly innovative since it puts into practice the new paradigm of the 'Internet of Things,' where any object can be associated with an IP address and integrated into a wider network to transmit and receive relevant information," Gianni Minetti, president and CEO at Paradox, stated in a press release.

The event was also meant to celebrate Paradox's expansion into the North American urban lighting space, a feat that was greatly helped along by the LLGA endeavor. But how did a Swiss company manage

to hook up with a San Francisco city agency in the first place — and win a deal without ever going through the normal procurement process?

San Francisco's involvement in LLGA began with Chris Vein, who served as the city's Chief Technology Officer under former Mayor Gavin Newsom. (Vein has since ascended to the federal government to serve as Deputy U.S. Chief Technology Officer for Government Innovation for President Barack Obama.)

To find the right fit for San Francisco's wireless LED streetlights "challenge" under the LLGA program, a judging panel was convened to score more than 50 applicant submissions received through the program framework. Judges were selected "based upon knowledge and contacts of people in the SFPUC Power Enterprise," Tienken explained. The scoring system, Haselmeyer said, measures sustainability under a rubric developed by the United Nations.

Jurists for San Francisco's street-light program were handpicked from the SFPUC, the San Francisco Department of Technology, Phillips, and several other organizations. An international jurist is designated by LLGA for each city's panel of jurists,

Haselmeyer said, "so as to avoid any kind of local stitch-up."

He stressed that "the city is explicitly not committing to any procurement." Instead, vendors agree to test out their technology in exchange for cities' dedication of public space and other resources. Tienken, who manages the city's LED Streetlight Conversion Project, noted that "Paradox Engineering is not supposed to make a profit" under the LLGA program guidelines. "We'll pay them a \$15,000 stipend," she said, the same amount that will be awarded to the firms that are now in negotiation for pilot projects of their own.

"San Francisco is using this to learn about the solution," Haselmeyer added. "This company will not have any advantage," when it comes time to tap a vendor for the agency's long-term goal of upgrading 18,500 of its existing streetlights with energy-saving LED lamps and installing a \$2 million control system.

At the same time, the program clearly creates an inside track — and past LLGA participants have landed lucrative city contracts. Socrata, a Seattle-based company, was selected as a LLGA winner in 2011 and invited to run a pilot project before being tapped

to power data.SFgov.org, the "next-generation, cloud-based San Francisco Open Data site" unveiled by Mayor Ed Lee's office in March of 2012.

The mayor's press release, which claimed that the Open Data system "underscores the Mayor's commitment to providing state of the art access to information," made no mention of LLGA.

PRIVACY AND PUBLIC SPACE

Throughout this process of attending an international summit in Rio, studying applications from more than 50 vendors, selecting Paradox as a winner, and later issuing an RFP, a very basic question has apparently gone unaddressed. Is a system of lighting fixtures that persistently collects data and beams it across invisible networks something San Franciscans really want to be installed in public space?

And, if these systems are ultimately used for street surveillance or traffic monitoring and constantly collecting data, who will have access to that information, and what will it be used for? Haselmeyer acknowledged that the implementation of such a system should move forward with transparency and a sensitivity to privacy implications.

"Many cities are deploying sen-

sors that detect the Bluetooth signal of your mobile phone. So, they can basically track movements through the city," Haselmeyer explained. "Like anything with technology, there's a huge amount of opportunity and also a number of questions. ... You have movement sensors, traffic sensors, or the color [of a light] might change" based on a behavior or condition. "There's an issue about who can opt in, or opt out, of what."

Tienken and Sheehan downplayed the RFP's reference to "street surveillance" as a potential use of the wireless LED systems, and stressed that the pilot projects are only being used to study a narrow list of features. "The PUC's interest is in creating an infrastructure that can be used by multiple agencies or entities ... having a single system rather than have each department install its own system," Tienken said. The SFPUC is getting the word out about the next batch of pilots by reaching out to police precinct captains and asking them to announce it in their newsletters, since "streetlighting is a public safety issue," as Tienken put it.

Haselmeyer acknowledged that public input in such a program is important: "It's very important to

do these pilot projects, because it allows those community voices to be heard. In the end, the city has to say, look — is it really worth all of this, or do we just want to turn our lights on and off?"

LIGHTS, BUT NO SUNSHINE

One company that is particularly interested in San Francisco pilot is IntelliStreets, a Michigan firm that specializes in smart streetlights. IntelliStreets CEO Ron Harwood told the Guardian that his company was a contender for the pilot through LLGA; he even traveled to Rio and delivered a panel talk on urban lighting systems alongside Hale and a representative from Oracle.

A quick Google search for IntelliStreets shows that the company has attracted the attention of activists who are worried that these lighting products represent a kind of spy tool, and a spooky public monitoring system that would strip citizens of their right to privacy and bolster law enforcement activities.

"It's not a listening device," Harwood told the Guardian, when asked about speakers that would let operators communicate with pedestri-

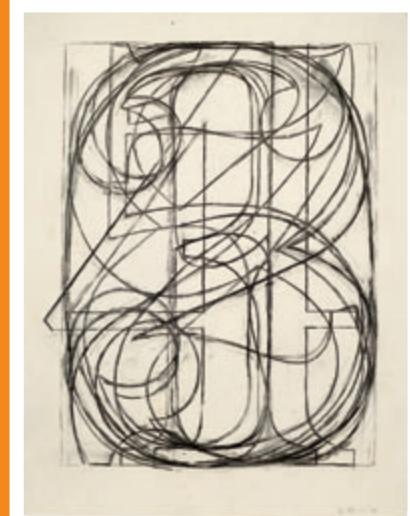
CONTINUES ON PAGE 12 >>

JASPER JOHNS SEEING WITH THE MIND'S EYE

Through Feb 3

SFMOMA

Learn more at [sfmoma.org](#)



PRESENTING SPONSORS

MIMI AND PETER HAAS FUND

Evelyn D. Haas
EXHIBITION FUND

PREMIER CORPORATE SPONSOR

Bank of America

Major support is provided by Martha and Bruce Atwater and The James C. Hormel and Michael P. Nguyen Endowment Fund.

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

▲ ▼
ART WORKS.
arts.gov

Left to right: Jasper Johns, *Highway*, 1959; Private collection. *0 through 9*, 1960; Collection of the artist. *Figure 7*, from *Color Numeral Series*, 1969; published by Gemini G.E.L.; The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art. © Jasper Johns/Licensed by VAGA, New York, NY, and © Jasper Johns and Gemini G.E.L./Licensed by VAGA, New York, NY.



Find our about our unique approach to higher education at one of our information sessions, and explore the programs that CIIS has to offer. Faculty will provide insight into the programs' mission and purpose, and cover relevant topics in their fields. Questions about admissions, curriculum, placement, financial aid, and scholarships will also be addressed.

SPRING OPEN HOUSE

Saturday, January 19

11:30AM–4:30PM

CIIS Main Building

1453 Mission Street (at 11th Street)

San Francisco CA 94103

PROGRAM INFORMATION SESSIONS

WOMEN'S SPIRITUALITY

Monday, January 21

4:00PM–5:30PM, online

SOMATIC PSYCHOLOGY

Wednesday, January 23

6:00PM–8:00PM, room 212

EXPRESSIVE ARTS THERAPY

Tuesday, January 29

6:30PM–8:00PM, room 606

For more information, including transportation and parking options, visit our website at www.ciis.edu, or call 415-575-6154.

California Institute of Integral Studies
www.ciis.edu



NEWS

BUNGLE IN THE JUNGLE

CONT>>

ple on a witch hunt." But he repeatedly told us that he takes full responsibility for problems at the event and accepts that he will probably lose a significant amount of money once the final accounting is done.

"There were logistical breakdowns, but that doesn't constitute a scam," DiMartino said, noting that he is issuing some partial refunds and "dealing with people on a one-by-one basis."

But both in his public and private statements, DiMartino's tendency to blame the festival's problems on Mexico, or on volunteers, or on forces beyond his control — or, as he repeatedly told me, "systemic problems," as if it was a system he didn't create and run — has only added to people's frustrations with the festival.

Giusti defends DiMartino as a "visionary" who has problems with organization and follow-through. "Michael would act like everything was handled and it obviously wasn't. It was very frustrating."

Two of the more compelling and condemning narratives come from two longtime festival organizers, Xochi Raye and Corey Rosen, who say DiMartino responded vindictively when they raised concerns about looming problems.

Rosen didn't actually attend the festival, saying he was forced out of his production manager role for raising questions about preparations, such as the ill-fated decision to save money on transporting materials to the festival by using a volunteer crew and bus, which was turned around at the border by officials with concerns for their safety.

"My biggest issue was transportation and safety. Within the festival community, there is an ongoing joke about 'safety third,' but that is just a joke," Rosen told me. "For them to call these unforeseen circumstances is bullshit...There are a lot of unforeseen circumstances that happen in events. But if you plan for the foreseeable ones, you can handle the unforeseeable ones."

Rosen doesn't believe DiMartino's claims to have made advanced reservations for shuttles and other services that didn't materialize. "People were trusting that Michael had things taken care of, and when I wanted to double-check, people said we didn't need to do that," Rosen said. "Michael told me my negative comments would not create a positive outlook."

DiMartino said his computer and many documents were stolen from his car in Playa del Carmen before

the event, complicating festival logistics and making it difficult to provide the proof that people are requesting.

To those who believed that the end of the Mayan calendar, coinciding with other New Age beliefs that Dec. 21, 2012 would be signal the beginning of an era of expanded human consciousness, Chichen Itza was considered a place of spiritual power and significance. That clearly made people more trusting of DiMartino's intentions.

Raye took over some of Rosen's duties — and much more in Mexico,

"WE ... TAKE THE PATH THAT WE ARE CREATING."

MICHAEL DIMARTINO



as problems developed in the run-up to the event. She wrote out a long narrative for the Synthesis 2012 Scam site that tells a harrowing tale created largely by DiMartino's undelivered promises and bad behavior when questioned.

"Michael said he had been focusing on getting basic needs such as toilets and water in place by the time we landed, and yet basic needs were not established until we had been there for several days, resulting in production time and volunteers lost, as well as many people becoming sick," she wrote.

Dozens of people told us that things would have been even worse if people on the ground didn't take the initiative, noting that DiMartino even refused to come to the campground for five hours while police blocked access to weary attendees until after 2am, an incident he minimized to us, calling it a miscommunication and insisting "I had a personal arrangement with the property owner."

Giusti said she and other staffers are moving rapidly toward resolution of all the problems surrounding Synthesis, from refunds to attendees to compensation for staff, both financial and spiritual.

"Michael does need to come forward and apologize to people," Giusti told us, noting that she is planning a healing ritual to bring closure to this whole saga. "He will sit in the center of a circle and hear what everyone went through." **SFBG**

NEWS



SPYLIGHTS AT MINNA AND FOURTH STREETS GUARDIAN PHOTO BY MIKE KOZMIN/SF NEWSPAPER CO.

THE SPIES ON THE CORNER

CONT>>

ans, and vice-versa. "So you can forget about the Fourth Amendment" issues.

Harwood seemed less concerned about the activists who've decried his product as a modern day manifestation of Big Brother, and more worried about why his company was not chosen to provide wireless LED streetlights in San Francisco. After being passed over in the LLGA process, Harwood said IntelliStreets responded to the RFP issued in the weeks following the Rio summit. Once again, Harwood's firm didn't make the cut.

Since his company provides very similar services to those described in the RFP, Harwood said he was "confused" by the outcome of the selection process. IntelliStreets' Chief Administration Officer Michael Tardif was more direct. "Clearly we think this was an inside deal," Tardif told the Guardian. Tienken, for her part, declined to discuss why San Francisco had rejected IntelliStreets' application.

And when a public records request was submitted to the agency last August for details on San Francisco's participation in LLGA, the response was opaque at best. "After a duly diligent search we find that there are no documents responsive to your request," an SFPUC public records coordinator responded via email. "The San Francisco Public Utilities Commission is not a participant, nor is involved with Living Labs Global Award. Please know that we take our obligations under the Sunshine Ordinance very seriously."

That was just an honest mistake, Sheehan tells the Guardian now by way of explanation. In the public records division, "Clearly, nobody had any familiarity with LLGA." **SFBG**

FOOD + DRINK

BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE Authentic Asian cuisine of every category is one of California and the Bay Area's strengths, with constant new openings, including Richmond's mellow Daigo Sushi (www.daigosushi.com) and Szechuan outpost Chili House (www.chilihousesf.com). These three spots stand out for one (or a few) reasons.

MUGUBOKA

Passing Muguboka many a time over the years, I meant to visit but never did until recently. What I found: a humble, all-day respite serving an impressive array of free and abundant banchan (mini-dishes accompanying a Korean meal), like myeolchi bokkeum (crispy mini-anchovies), and bottomless tea — making even upper teens-priced entrees a deal. Dining alone, I attempted to finish the banchan... and fail.

There's a plentiful selection of soups and stews featuring tofu or Korean sausage, and dishes like go dung uh gui (broiled salted mackerel), or hae-mool pajeon, those ever-fabulous seafood and green onion Korean pancakes. I finished with a complimentary, cool pour of sujeonggwaa, a sweet Korean punch alive with cinnamon, ginger, peppercorns, and dried persimmon.

Best dish: Muguboka serves a mean hae-mool (seafood) dolspot (stone pot) bibimbop (\$16.95), the scorching stone pot arrives with sizzling rice, egg, squid, shrimp, mussels, and veggies, with nori on top.

Best suited for: A mel-low setting with copious amounts of Korean food. Expect two meals for the price of one. 401 Balboa, (415) 668-6007

RAMEN SHOP

Here's my early word on Rockridge hotspot Ramen Shop, opened at the beginning of the year and packed since day one with long waits (no reservations). A short, ever-changing menu offers three types of ramen, one dessert, and a handful of appetizers so it's possible to try the entire menu in one visit.

Chez Panisse alums Sam White, Jerry Jaksich and Rayneil De Guzman already have a hit on their hands, if crowds are any indica-



BANCHAN, RAMEN, AND SQUID INNARDS



spit-roasted chashu (literally pork roast, often known as char siu) adds heft to particularly flavorful spicy miso ramen (\$15).

But my favorites aren't of the ramen variety. Meyer lemon shows up again in a unique kimchi of house-pickled Napa cabbage (\$5) to winning effect, a spirited contrast to chili. Then, wild nettle fried rice steals the show (see "best dish" below). Another surprising winner? Liquor. It's a rarity to see cocktails with ramen. Straightforward, refreshing mezcal, and rye-based punches (\$10) make fine ramen companions, as does a classic hi-ball (\$12) of Hibiki 12-year Japanese whiskey with soda. A nutty-tasting

tion. Although early online comments have been trending towards the "frustrated to spend \$16 on a bowl of ramen" kind, this is quality ramen — house-made noodles, salt-cured eggs, ultra-fresh ingredients. Meyer lemon infuses shoyu ramen (\$15) with bright dimension, while

black sesame ice cream sandwich (\$5) with brown sugar cookies is the right finish.

Best dish: Easy... wild nettle fried rice (\$9) interlaced with Monterey Bay squid and Llano Seco pork is as comforting as it is gourmet. Best suited for: The joyous convergence of ramen and Japanese whiskey -- and for those with time on their hands.

5812 College Ave., Oakland. (510) 788-6370, www.ramenshop.com

ROKU

Since JapaCurry's Jay Hamada opened Roku in October at the busy Market and Octavia intersection, it's been similarly bustling inside. Groups of friends down Japanese beer and fried chicken in the form of karaage (\$7) or chicken nan ban (\$8), the latter a specialty of Kyushu, Hamada's Southern Japanese hometown island. Unframed vintage Japanese posters hanging on wood walls impart a warm atmosphere, as do hearty house-made noodles and dishes like mochi bacon yakitori.

During opening weeks, I went straight for dishes I've never tried, including shio-kara (\$4): room temperature, fermented squid swimming in its own innards. Salty and gummy, it is, as the menu states, "an acquired taste." Likewise, hotate butter (\$12) topped with vivid orange tobiko (fish roe) is unexpected. Scallops are sautéed in butter, but unlike most of our Westernized experiences with the succulent bivalve, the stomach and membrane skirt are left around the scallop flesh. Call it umami, call it funky, the taste is more accurately both. Look elsewhere for better well-known izakaya favorites — Roku's rare dishes with bold flavor set it apart.

Best dish: a surprisingly good seafood salad (\$13) in an izakaya, laden with red king crab and smoked salmon, tobiko, boiled eggs, yellow bell pepper, and tomatoes over romaine, bright in a yuzu wasabi dressing. Best suited for: The hardcore who want authentic dishes they won't find on typical menus. Also for groups of friends.

1819 Market, SF. (415) 861-6500, www.rokusf.com SFBG

Subscribe to Virginia's twice-monthly newsletter, *The Perfect Spot*, www.theperfectspotsf.com

NETTLE FRIED RICE AT RAMEN SHOP AND ROKU'S ENCHANTING SEAFOOD SALAD. GUARDIAN PHOTOS BY VIRGINIA MILLER

South Lake Tahoe Vacation Homes



Wifi
Hot tub
near Heavenly

www.tahoehouse.net • 415-505-2525

Las Palmeras Restaurant

Salvadorian/Mexican Latin Food & Seafood Comida Latina y Mariscos Great Table Service!

• Pupusas • Yuca
• Plaintain
• Tamales • Soups
• Fried Chicken
• Hamburgers
2721 Mission @ 23rd
415-285-7796
Open 7 Days a Week
8:30am-9:30pm

UPCOMING GUARDIAN SPECIAL ISSUES

HEALTH & WELLNESS JANUARY 23



BANDS ON THE RISE FEBRUARY 6



GUARDIAN GUIDE: COW HOLLOW FEBRUARY 20



FOR ADVERTISING INQUIRIES
CONTACT ADMANAGERS@ SFBG.COM
OR CALL 415.487.4600

GUARDIAN SFBG.COM

PICKS

WEDNESDAY 1/16

MICHAEL HURLEY

Musicians often look to roots for inspiration, but I don't think any have interacted as deeply with their musical ancestors as those in the freak-folk genre. Animal Collective recorded a companion piece to *Sung Tongs* with Vashti Bunyan, inspiring her cult revival, and, in similar fashion, Devendra Banhart's label has been releasing Michael Hurley's wonderfully weird folk, endorsed by Julian Lynch, Cat Power and more. His simple guitar plucking and vocals feel different from his contemporaries; he's more intent on creating imaginative, often nonsensical, stories than being a folk artist. The show will connect past and present, he says, as a new experience for the nightlife crowd rather than for those anthropologically interested in "the sociological impact of Doc Snock" (his '70s pseudonym). (Molly Champlin)

With Cass McCombs and Jessica Pratt
8pm, \$15

Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.slimspresents.com

THURSDAY 1/17

TRAMPLED BY TURTLES

Steadily building a following since forming 10 years back in Duluth, Minn., bluegrass rockers Trampled



By Turtles kicked off a banner year in 2012 by releasing their newest album, *Stars and Satellites* (BanjoDad Records) last April, and making their first national television appearance on *The Late Show with David Letterman*. In August, they were one of the standout acts at Outside Lands, packing in the Sutro side stage with their infectious brand of Americana and folk-tinged tunes. Newly minted fans from that gig are in for a special treat at tonight's headlining show at the Fillmore: a chance to see them up close and personal,

PROJECT THRUST SEE FRIDAY/18

and with a much-deserved longer set time. (Sean McCourt)

8pm, \$25
Fillmore
1805 Geary, SF
(415) 346-6000
www.thefillmore.com

FRIDAY 1/18

TARANEH HEMAMI RESISTANCE

From the blue vinyl and neon-lit window piece you might have seen at the Yerba Buena Center, to the most-wanted terrorists poster recreated with beads at Intersection for the Arts, it's clear that Taraneh Hemami's output chooses its own medium. Originally from Iran, her work looks at the relationship between Persian and American cultures, particularly in terms of personal freedom. Her work is humble and precise, yet manages to convey a deep message — creating much needed space for conversations on interna-



NO SLEEP FOR YOU!

FOR MORE VISIT
SFBG.COM



tional relations and race. Her latest show, "Resistance," (opening at the Mission School hot spot, the Luggage Store Gallery) features banned and censored print matter belonging to the Iranian Students Association of Northern California and should be a rich, informative experience. (Champlin)

Through Feb. 16
Opening tonight, 6pm, free
Luggage Store Gallery
1007 Market, SF
(415) 255-5971
www.luggagestoregallery.org

FRIDAY 1/18

BIANCA MENDOZA AND PROJECT THRUST

Even if you know the artists, when you catch them at one of the Garage's RAW (resident artist workshops) performances, they will surprise you, because what you see is "in progress," i.e. an unfinished product. The choreographers want feedback; the audience can enter into the process. It's fun and a good deal for both. This week two very different dance makers are pairing up. What they have in common is a fascination with the power of the female body. Bianca Mendoza, sensually theatrical in her athleticism, has

spent a major part of her career in Los Angeles. Malinda LaVelle — with a ballet background — started her Project Thrust at the SF Conservatory of Dance, but the company has been ready for a while to step into the wider Bay Area limelight. (Rita Feliciano)

Also Sat/19, 8pm, \$10-\$20
Garage
715 Bryant, SF
(415) 518-1517
www.brownpapertickets.com

FRIDAY 1/18

FIDLAR

"Coke! Meth! And Cheap Beer!" are the cries of the Los



FIDLAR SEE FRIDAY/18

Angeles-based garage rock band that manages to stay catchy and offensive at the same time. The band's skater phrase name stands for, "Fuck it Dog, Life's a Risk" and sums up their deep life philosophy of not giving a fuck. Yes, these musicians like drugs, girls, and Mexican food; and what, everyone in the band has a hip-hop side project? Between its personality, experimentation, and serious talent, it's clear why the band has gotten the attention and love it has — and not just in its Southern California home. Its sweaty, drunk, and high-speed traveling punk show should feel right at home in San Francisco, where the band will be stopping Friday, touring on its new and (and hotly anticipated) self-titled EP. (Champlin)

With Pangea, Meat Market
9pm, \$10
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com

SATURDAY 1/19

MOON EATER

Springing to life just down the coast in Santa Cruz, Moon Eater has quickly made a name for itself with hard-charging, incendiary garage and punk-fueled rock'n'roll. Formed in 2011 by longtime veterans of the South Bay rock scene — members have played in bands including Riff Raff, Yaphet Kotto, and Time Spent Driving — the frenetic four-piece self-released its excellent self-titled debut album last November, which was produced by John Reis of Rocket From The Crypt and Hot Snakes fame. Moon Eater comes to the city tonight to



play a benefit for the American Red Cross and the Equilibrium Institute, alongside Edge City Ruins, Leviathan, and more. (McCourt)

7pm, \$10-\$15
Sub-Mission Art Space
2183 Mission, SF
[www.sf-submission.com](#)

SATURDAY 1/19

PINBACK

Some things never go out of style. Blue jeans, hamburgers, a good, thoughtful ballad — you know, the stuff America's made of. San Diego's Pinback has made itself into an indie rock staple by consistently



and quietly churning out solid, untarnishable pop songs for several decades now, and managing to remain charmingly under the radar all the while. Seemingly impervious to cultural peaks and valleys as well as a revolving-door lineup, Rob Crow and Zach Smith have been tightening their songwriting and musicianship since the late '90s. Their fifth studio album, *Information Retrieved*, is the worthwhile result, an ode to the fundamentals: earnest lyrics, consistent flow, and a good hook. (Haley Zaremba)

With Judgment Day
9pm, \$25
Bimbo's 365
1025 Columbus, SF
(415) 474-0365
[www.bimbos365club.com](#)

SATURDAY 1/19

KOWLOON WALLED CITY

Despite being named for an enclave in Hong Kong, Kowloon



KOWLOON WALLED CITY SEE SATURDAY/19

Walled City is San Francisco through and through. The local inspiration behind albums such as *Turk Street* and *Gambling On The Richter Scale* is obvious. With new offering *Container Ships*, the allusion is more oblique, but if you listen to the band's inimitable down-tuned guitars, they evoke the album's title, groaning and churning like a 40,000-ton behemoth on its way into the Port of Oakland. This week, the noisy, sludgy outfit disembarks for a record release show. (Ben Richardson)

With Golden Void, Minot
10pm, \$8
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
[www.hemlocktavern.com](#)

SATURDAY 1/19

MIDNIGHT MOVIES AT THE CLAY THEATRE

Do any two words go together better than "midnight" and "movie"? Once the strict territory of cult horror, the phrase now encompasses any great film that's made even better by late-night viewing — and made even *even* better by sharing the experience with a theater full of like-minded, similarly-caffeinated fans. The Clay kicked off another round of midnight screenings a few weeks back, but there are still plenty of gems on the schedule. Tonight is

The Princess Bride (1989); future dates include multiple showings of 1975's *The Rocky Horror Picture Show* (with live performance by the Bawdy Caste) and 2003's *The*



Room (bring spoons!); 1968's *Night of the Living Dead*; 1971's *Harold and Maude*; and 2007's *Black Devil Doll*. No sleep for you! (Cheryl Eddy)

Fri.-Sat. (some films Fri. or Sat. only),
midnight, \$9-\$10
Clay Theatre
2261 Fillmore, SF
[www.landmarktheatres.com](#)

SUNDAY 1/20

BROTHERS OF BRUTALITY TOUR FEAT. WHITECHAPEL AND EMMURE

Death metalheads' wildest wet dreams are about to come true as hardcore heavyweights Whitechapel and Emmure team up to melt faces in this extreme tour de brutality. Whitechapel's

Knoxville-flavored, highly focused intensity (the band's Facebook page lists their only interest as "being heavy") will be matched up against the hardened ruthlessness of Queens-bred Emmure's unrelenting sonic assault to create a metal experience that is certain to give you whiplash. Both bands have extremely dedicated fan bases that promise to make this the hardcore event of the year. Even if you have to drag out your old hockey pads to face the pit, you won't want to miss it. (Zaremba)

With Unearth, Obey the Brave, The Plot in You
6pm, \$20
Oakland Metro Opera House
630 Third St., Oakl.
(510) 763-1146
[www.oaklandmetro.org](#)

MONDAY 1/21

QUICKSAND

As a much-beloved rock crusader of the '90s post-hardcore movement, Quicksand was sorely missed when internal tensions caused the tragically short-lived band to dissolve in 1999. When the group reunited for a one-off show in 2012, it re-ignited a post-hardcore spark in a very arid musical landscape. In a world saturated with dubstep breakdowns, Bieber-related headlines, and certain reprehensible, abusive R&B stars that just won't go away

no matter how baffling their cultural stronghold becomes, the people cried out for something — anything! — harder, better, faster, and stronger. Quicksand, despite its age and lengthy hiatus, delivered. Its awesome, razor-edged sound (think Fugazi meets Jane's Addiction) provided a much needed honesty, angst, and edge in an EDM world. (Zaremba)

With Title Fight

8pm, \$28
Regency Ballroom
1300 Van Ness, SF
(415) 673-5716
[www.theregencyballroom.com](#)

TUESDAY 1/22

"DOC NIGHT AT THE NEW PARKWAY"

Every Tuesday, the New Parkway Theater is serving up true stories alongside its regular menu of pizza, burgers, and beer. Tonight's pick, last year's *Chasing Ice*, investigates climate change via the stunning, grimly revealing work of glacier photographer James Balog. Upcoming notables from 2012 also include *Brooklyn Castle*, about a junior high school chess team, and Ken Burns' *The Central Park Five*, a sobering look at a famous New York City rape case and the men who were wrongfully convicted of the crime. Titles are



still being added to this promising series, so check out the New Parkway's website for updates.

(Eddy)
New Parkway Theater
474 24th St, Oakl.
(510) 658-7900
[www.thenewparkway.com](#) SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



BY EMILY SAVAGE
emilysavage@sfbg.com

MUSIC There will be no bad seats at the new SFJazz Center in Hayes Valley; or at least, that's the goal.

The brand new jazz venue in the heart of town, a three-story, glass-enclosed structure with a circular concrete stadium bowl of an auditorium, educational components, rehearsal spaces, a cafe run by the Slanted Door's Charles Phan, and multiple bars opens Mon/21. It's a \$63 million, 35,000-square-foot addition to Performing Arts Row, near Van Ness-adjacent locations such as the Davies Symphony Hall, and the War Memorial Opera House. It's the birth of a nonprofit jazz institution.

In the auditorium, 700 seats encircle and hover above a central stage — chairs behind the stage, up in the balcony, and practically up in the artists' faces on the ground level. Because the room so surrounds the stage, there's a direct sight line for every instrument being played, every hand grasping a horn, tickling keys, or plucking strings. There are platforms that can accordion and retract, making that enviable space near the stage open up into a temporary dance floor.

And all the seats have cup-holders. We're a long way from the smoke-filled, underground jazz clubs of the past.

EXCITING AS ALL HELL

And from those seats in the Robert N. Miner auditorium, patrons will see an impressive first season of SF Jazz at its new home. Fans already have high expectations, given SF Jazz's 30 years of hosting concerts and festivals at other venues like the

SACRED SPACE

On its 30th anniversary, SFJazz finally opens its own concert hall — can it re-energize a San Francisco scene?



Paramount in Oakland, and smaller clubs like Amnesia. Now with its own multi-use facility, the nonprofit has taken eclectic routes with its programming and contributions.

"This first season, when you look at some of the things we're doing here, it's just exciting as all hell," says founder and executive artistic director Randall Kline, barely able to contain that excitement, clad in a hardhat and reflective vest on the first level of the still-under-construction building. "[These events] fully take advantage of what we can do with the theater — something we couldn't do when we didn't have our own place."

For starters, there's a sold-out opening night celebration Jan. 23, hosted by Bill Cosby, along with a grand opening week of shows spotlighting McCoy Tyner, the SFJazz

Collective, and more, followed by a week of big band with the Realistic Orchestra (Jan. 31), and swing with Lavay Smith and Her Red Hot Skillet Lickers (Feb. 3).

In March, virtuoso Indian percussionist Zakir Hussain will perform four nights, and in April there will be a Weimar Germany themed weekend with Ute Lemper, Max Raabe and the Palast Orchester, and a screening of the classic *Metropolis* (1927), with live music by the Clubfoot Orchestra.

But even more to Kline's point: there will be five resident artistic directors for the 2013 through '14 season (along with Kline's overall vision). The five — Jason Moran, Regina Carter, Bill Frisell, John Santos, and Miguel Zenon — are musicians with distinctive backgrounds and viewpoints, program-

ming four days of thematic events.

ENCOMPASSING GEOGRAPHIES

For his days, Santos hand-picked colleagues and artists working and performing in the Caribbean style. He chose De Akokan, a duo made up of Cuban singer-songwriter-composer Pavel Urkiza and Puerto Rican saxophonist-composer Ricardo Pons, because "they're phenomenal artists...and they rarely come here." He also invited cutting edge trombonist-composer Papo Vazquez, who lives in New York but is steeped in the Afro-Puerto Rican tradition.

During a phone call a few hours before my hard-hatted venue walk-through with Kline, architect Mark Cavagnero, and Marshall Lamm, who does public relations for the center, Santos discusses his anticipation and

interest in the upcoming schedule.

The Bay Area bred percussionist will also be premiering his own *Filosofia Caribena II*, which refers to Caribbean philosophies and traditions — those that have informed his entire body of work. "[It] blends all the experiences of Black American music with Caribbean traditions, and it goes into the whole socio-political aspect of how the music really represents resistance and the identity of a whole group of people that identify culturally, even though we don't live in Cuba or Puerto Rico, but we certainly grew up in and maintained those traditions."

Adding, "Jazz was born in that environment, in New Orleans, in the Caribbean community. We're making those connections between jazz and the Caribbean roots."

Frisell's batch of shows, beginning April 18, will include multimedia pieces with projections and orchestras, readings of Allen Ginsber's *Kaddish*, and Hunter S. Thompson's *The Kentucky Derby is Decadent and Depraved* (the latter of which is rumored to be narrated by Tim Robbins).

Moran's residency likely represents the scope of the auditorium's versatility best: he'll open with a solo acoustic piano night (May 2), followed by a "Fats Waller Dance Party" with Meshell Ndegeocello that will utilize the dance-floor, then break out the inspired, possibly nutty, concept of a skateboarding jazz piece.

There will be an actual half-pipe on the lower level of the room — seats pushed back — with professional skateboarders riding back and forth in the curved structure to Moran's

CONTINUES ON PAGE 20 >>

Art

Film

Music

Dance

Ideas

Make a resolution this year to put more art in your life.

ybca + you

\$15 gets you:

FREE admission
to EVERY PROGRAM
we present each month

Get one month free
when you sign up before Feb 1st

Go to ybca.org/you-sfbg or call 415-978-ARTS

YERBA BUENA CENTER FOR THE ARTS // YBCA.ORG // 415.978.2787

SFJAZZ CENTER

SEASON 1 JAN-JUN 2013



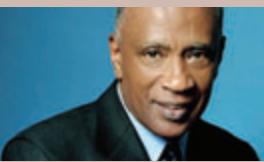
SFJAZZ CENTER OPENS
MONDAY, JANUARY 21!
RIBBON CUTTING • TOURS
STREET FAIR • STARTS AT 11:30AM

Grand Opening Concerts JANUARY 23 TO FEBRUARY 3

WED
1/23
SOLD OUT

HISTORIC OPENING NIGHT CONCERT

Inauguration of the Robert N. Miner Auditorium, hosted by Bill Cosby



THU
1/24
SOLD OUT

SPOTLIGHT: MCCOY TYNER

BOBBY HUTCHERSON, BILL FRISSELL, JOSHUA REDMAN, SFJAZZ COLLECTIVE, REGINA CARTER, MARY STALLINGS, JASON MORAN, MIGUEL ZENÓN & MORE presented in collaboration with NAACP.

FRI
1/25
7:30

SPOTLIGHT:
RESIDENT ARTISTIC DIRECTORS
REGINA CARTER, MIGUEL ZENÓN,
JOHN SANTOS, BILL FRISSELL
W/ MCCOY TYNER, SFJAZZ COLLECTIVE, MARY STALLINGS, JOSHUA REDMAN

SAT
1/26
7:30

SPOTLIGHT: SFJAZZ COLLECTIVE
MIGUEL ZENÓN, AVISHAI COHEN, ROBIN EUBANKS, STEFON HARRIS, EDWARD SIMON, MATT PENMAN, DAVID SANCHEZ, JEFF BALLARD, ERIC HARLAND

W/ MCCOY TYNER, BOBBY HUTCHERSON, JOSHUA REDMAN, ERIC HARLAND & MORE

SUN
1/27
7:30

SPOTLIGHT: BOBBY HUTCHERSON
SAVION GLOVER, MCCOY TYNER, SFJAZZ COLLECTIVE, MARY STALLINGS, JASON MORAN, JOHN SANTOS, JOSHUA REDMAN

THU
1/31
7:30

Big Band
REALISTIC ORCHESTRA, MONTCLAIR WOMEN'S BIG BAND

FRI
2/1
SOLD OUT

Celebrating Gershwin
PAULA WEST, DAN HICKS, KIM NALLEY, JAMIE DAVIS, MARCUS SHELBY QUARTET

SAT
2/2
7:30

Cuba/Venezuela
REBECA MAULEÓN & AFRO KUBAN FUSION; V-NOTE ENSEMBLE

SUN
2/3
7:30

Swing
LAVAY SMITH & HER RED HOT SKILLET LICKERS; HOT CLUB OF SF

TICKETS ON SALE!

ONLINE
SELECT YOUR OWN SEATS
SFJAZZ.ORG

PHONE
PUBLIC: 866-920-5299
MEMBERS: 415-788-7353

BOX OFFICE
201 FRANKLIN ST.
TUE-SAT, 11AM-5:30PM
NO SERVICE CHARGE

Dave Holland Residency



THU
2/7
7:30

Solo
DAVE HOLLAND

FRI
2/8
7:30

Duo
KENNY BARRON & DAVE HOLLAND

SAT
2/9
7:30

Dave Holland Quintet with
MARK TURNER, ROBIN EUBANKS,
STEVE NELSON, NATE SMITH

SUN
2/10
7:30

Dave Holland's Prism with
KEVIN EUBANKS, CRAIG TABORN,
ERIC HARLAND

Hotplate Festival

The Bay Area's most gifted musicians re-imagine the music of the masters at the Joe Henderson Lab.

THU
2/14
7:30

MITCH MARCUS
PLAYS JOE HENDERSON

FRI
2/15
7:30

JOSH JONES
PLAYS RAY BARRETTO

SAT
2/16
7:30

TIFFANY AUSTIN
PLAYS ELLA FITZGERALD

SUN
2/17
7:30

MIKE OLmos
PLAYS FREDDIE HUBBARD

Sponsored by **The Examiner** **GUARDIAN**
THE SAN FRANCISCO BAY GUARDIAN
SFBG.COM

WED
2/20
7:30

Swing Time
SCOTT HAMILTON QUINTET
WITH HARRY ALLEN

Buena Vista Social Club Revisited

THU-SUN
2/21-24
7:30

A Toda Cuba Le Gusta
JUAN DE MARCOS & THE AFRO-CUBAN ALL STARS

Voice:
Ana Moura, Meklit Hadero & Patricia Barber

THU, FRI
2/28-3/1
7:30

Future of Fado
ANA MOURA

SAT
3/2
7:30

Ethiopia meets S.F.
MEKLIT HADERO

SUN
3/3
7:30

Modern Cool
PATRICIA BARBER

Zakir Hussain Residency

THU 3/7 7:30	Rhythm Summit ZAKIR HUSSAIN, STEVE SMITH, GIOVANNI HIDALGO, ERIC HARLAND
FRI 3/8 7:30	Indian Masters ZAKIR HUSSAIN, RAKESH CHAURASIA, NILADRI KUMAR, GANESH
SAT 3/9 SOLD OUT	Trio ZAKIR HUSSAIN, BÉLA FLECK, EDGAR MEYER
SUN 3/10 7:30	Duo JOSHUA REDMAN AND ZAKIR HUSSAIN

Mariza: Fado Queen



THU-SUN
3/14-17
7:30

"Mariza has been reviving and reinventing the traditional fado style, and the results are nothing short of spectacular."

—Washington Post

John Santos Residency

THU 3/21 7:30	De Akokán PAVEL ARKIZA & RICARDO PONS
FRI 3/22 7:30	Pirates and Troubadours PAPO VAZQUEZ MIGHTY PIRATES
SAT 3/23 7:30	Filosofía Caribeña II JOHN SANTOS, JERRY MEDINA, ORESTES VILATÓ, RICO PABÓN, JAVIER NAVARRETTE
SUN 3/24 7:30	Uncommon Time OMAR SOSA, KENNY ENDO, ABHIJIT BANERJEE & SANTOS

SFJAZZ Collective Residency

THU-SUN
3/28-30
7:30

The Music of Chick Corea and Original Compositions
MIGUEL ZENÓN
DAVID SÁNCHEZ
AVISHAI COHEN
ROBIN EUBANKS
STEFON HARRIS
EDWARD SIMON
MATT PENMAN
JEFF BALLARD

Hiromi Residency

THU-FRI
4/4-7
7:30

Hiromi: The Trio Project
HIROMI, ANTHONY JACKSON,
SIMON PHILLIPS

Weimar Germany

THU 4/11 7:30	The Bukowski Project UTE LEMPER
FRI-SAT 4/12-13 7:30	Cabaret Time Machine MAX RAABE & PALAST ORCHESTER
SUN 4/14 4, 7:30	Silent Film Classic FRITZ LANG'S METROPOLIS W/ CLUB FOOT ORCHESTRA

Bill Frisell Residency

Both pieces feature projected Ralph Steadman illustrations, and ensembles featuring Jenny Sheinman, Hank Roberts, Ron Miles, Kenny Wollesen, Curtis Fowlkes, Doug Wieselman and Frisell will conduct both works.

THU 4/18 7, 9:30	ALLEN GINSBERG'S KADDISH Hal Wilner, Chloe Webb - narrators Robyn Holcomb - piano
SAT-SUN 4/20-21 7:30	HUNTER S. THOMPSON'S THE KENTUCKY IS DECADENT AND DEPRAVED 4/21: 4pm & 7:30pm

Brad Mehldau Residency: 1, 2, 2, 3

THU 4/25 7:30	Solo BRAD MEHLDAU, SOLO
FRI 4/26 7:30	Duo I BRAD MEHLDAU AND KEVIN HAYS
SAT 4/27 7:30	Duo II BRAD MEHLDAU AND MARK GUILIANA
SUN 4/28 7:30	Trio BRAD MEHLDAU, LARRY GRENADIER, JEFF BALLARD

Jason Moran Residency

THU 5/2 7:30	Solo JASON MORAN
FRI 5/3 7:30	Fats Meets Hip Hop, Dance "FATS WALLER DANCE PARTY" BAND FEATURING MESHELL NDEGEOCELLO
SAT-SUN 5/4-5 7:30	Thrash JASON MORAN'S BANDWAGON WITH LIVE SKATEBOARDERS 5/4: 7:30pm & 10pm

Regina Carter Residency, The South

THU 5/10 7:30	African Roots of Violin JOHN BLAKE
FRI 5/11 11AM	Fiddlin' With Stories CHARLOTTE BLAKE ALSTON, JOHN BLAKE
SAT 5/12 7:30	Alabama Roots REGINA CARTER AND SOUTHERN COMFORT
SUN 5/13 3, 7:30	Black Appalachia CAROLINA CHOCOLATE DROPS

Béla Fleck Residency: Solo Banjo



THU-FRI
5/16-19
7:30

"America's most celebrated banjoist."

—Los Angeles Times

Standards: Tony Bennett & Dianne Reeves

THU 5/23 7:30	The Ultimate American Songbook TONY BENNETT Davies Symphony Hall
FRI-SUN 5/24-26 7:30	Vocal Royalty DIANNE REEVES

Miguel Zenón Residency: Puerto Rico

THU 5/30 7:30	Rhythms of Puerto Rico MIGUEL ZENÓN'S RHYTHM COLLECTIVE
FRI 5/31 7:30	Puerto Rican Songbook MIGUEL ZENÓN'S ALMA ALDENTRO ENSEMBLE
SAT 6/1 7:30	Identities MIGUEL ZENÓN'S BIG BAND
SUN 6/2 7:30	Duos MIGUEL ZENÓN WITH LUIS PERDOMO & PAOLI MEJIAS

SFJAZZ Poetry Festival

SFJAZZ Poet Laureate Ishmael Reed brings a diverse group of poets center stage in the Joe Henderson Lab.

THU 6/6 7:30	Laureates JUAN FELIPE HERRERA & ALEJANDRO MURGUÍA
FRI 6/7 7:30	Sisters LORNA DEE CERVANTES, GENNY LIM, NELI MOODY
SAT 6/8 7:30	Icons AL YOUNG, ISHMAEL REED, MICHAEL MCCLURE
SUN 6/9 7:30	Oakland's Own LUCHA CORPI, JACK & ADELLE FOLEY, FLOYD SALAS, CLAIRE OTALDA

San Francisco Chronicle | SFgate.com

American
Airlines
250 Cities. 40 Countries.

OF

44/CABLE 12
THE CW
cwbayarea.com

ca
HOME + DESIGN

Jazz 91.1
KCSM-FM

KQED

Northern Trust

7

City Park

CONT>>

musical accompaniment.

FOCAL POINT

It'll be one of many configurations for that striking room. The specifics of the auditorium were big challenges for architect Cavagnero — the acoustics, the balance of sound (such as making sure solo piano and thundering skateboarding dips both fill the space equally), isolating street noise, creating those excellent sight lines from every angle.

"The idea of the building was to make the big concrete room the sacred space for music, the focus space," says Cavagnero, walking up

meant to be more than a standard music venue, the goal is to be an institution.

"So, if the paradigm is: clubs are harder to run and have live music, well, if we could have the same kind of vibrant music in an institution that supported that kind of thing, to build up a community of people that cared about that kind of thing — which is the gamble I guess we're making here in this building — we can build it for the jazz community," says Kline. "[The goal is to have] a great place to hang out and hear live music, where new artists can grow and premiere, and be nurtured."

And it is hard to run live jazz

SANDOW BIRK AND ELYSE PIGNOLET'S COOL CERAMIC TILE MURALS ON THE SECOND FLOOR BETWEEN THE TWO BARS; ARTIST RENDERINGS OF THE BUILDING. COURTESY OF SFJAZZ

Because of this, I ask Bokar if other jazz club owners in the city see the center as a contentious new rival. He categorically denies that assertion.

"Jazz is an art form and it has no competition, every club and club owner adds to the fabric of our community and SFJazz is the big brother. I know how hard it is to promote jazz and [Kline] has been working at it for several decades," he says. "He deserves tremendous credit for bringing this to San Francisco. SFJazz is a very powerful organization and I think that there is an opportunity for [it] to partner with the smaller venues like Savanna Jazz. The smaller venues are the incubation

and in a lot of ways, it's a step out into the darkness," he says. "But I see the potential of it as just limitless. It can be such an incredible thing, if the community supports it. That's what I'm hoping will happen."

NATIONAL ART FORM

Santos points out that the jazz center is unique in its fans and patrons differing from the typical performing arts donor, and will have specific obstacles because of that.

"In a way, it's abstract, when you think of it like, OK, there it is, next door to the symphony hall, to the ballet, to the opera, within one block of those institutions. It's wonderful to have jazz there, and standing

It's part of his whole bootstrapping essence, how he's kept SFJazz up, running, and prominent for the better part of three decades. From its humble beginnings as the three-day Jazz in the City festival, promoted solely by Kline, to the Summerfest, the SFJazz High School All-Stars group, the monthly Hotplate series, and finally, the SFJazz Center.

Leaning against the guardrail on the second floor of the building, gazing out through the wall of glass to the greater Hayes Valley neighborhood, Kline smiles as he talks of the city's history with jazz, his own life mirroring it for quite some time. "I've been here since 1976, and I've



the stairs in the building's glass-enclosed entryway. "That was going to be the closed, sacred space, [and] everything else would wrap around it and be as open and public as we could make it."

To that end, the rest of the building has floor-to-ceiling glass, and the staircase has no columns supporting it, just thin titanium rods that double as the guardrail. The second floor has bars on either ends and terraces with glass doors that fully open, along with tiled murals representing the history of jazz in the city, with long-gone clubs painted throughout.

It's clear that this building is

venues in the city. Nearing the end of 2012, the owners of Oakland's Yoshi's filed for involuntary bankruptcy to put its San Francisco location in Chapter 11 if it couldn't meet an agreement with its partners, the Razz Room switched venues under a cloud of controversy stemming from an allegedly racist former manager of its then-location, and Savanna Jazz had to fight off foreclosure.

"We have not seen an increased interest for the art form [recently] primarily because the economy is down significantly and the arts are usually the first to suffer," says Savanna Jazz co-owner Pascal Bokar.

tors of local talent and I think that they would benefit from a closer relationship, which in turn would solidify community commitment."

It may be the older sibling to smaller clubs, but given the economy, and the tough climate for all music venues in San Francisco really, the SF Jazz Center does also feel like a gamble itself. But to extend and belabor the metaphor, Kline's got a good hand.

Santos describes the center to me as a "bold experiment."

"The amount of money that it has taken to build that place and keep the doors open is phenomenal,

toe-to-toe with those institutions, and getting the respect it deserves. Getting public support from the city and the country and the state, as it should be, because jazz is our national art form. The symphony and the ballet and the opera are not."

"The difficult part is that the opera and the symphony and the ballet have traditional well-heeled audiences of supporters. Jazz does not. Jazz is grassroots; it's working class. The audience for jazz and the community from where jazz comes out of is not a deep-pocket kind of community. And that's where the challenge lies."

If anyone can face that, it's Kline.

seen a lot of patterns in the scene; it ebbs and flows, the economy changes. This building is a reflection of the sociology; we're trying to be relevant, so we've chosen a different model, we've chosen institution."

It's one of a few times that will come up in my conversations with those involved with the center.

"Could we apply that older model for culture to a younger, vibrant art form that's relevant to the city?" he asks, rhetorically. "That's the aim here, to try something that's of our time." **SFBG**

JAZZ HANDS: SOME SFJAZZ SEASON HIGHLIGHTS

MCCOY TYNER

A rare old school jazz legend in the center's inaugural season — stunning and dapper pianist Tyner will "consecrate" the space by performing with the SFJazz house band. Jan. 24, 7:30pm, \$50-\$150

MONTCLAIR WOMEN'S BIG BAND

Swing is still huge in SF, and this celebration of the classic big band sound pairs the 17-member Montclair Women with the 20-member Realistic Orchestra (who've big-banded Bjork) for a wall of swingin' sound. The SFJazz High School All-Stars Orchestra opens.

Jan. 31, 7:30pm, \$25

AFRO-CUBAN ALL STARS

Oh heck yes.
Feb. 21-24, 7:30pm, \$25-\$65

MARIZA

The gorgeous longing of Portuguese fado washes over the Bay in the form of the wonderfully voiced Mariza, a spellbinding star whose repertoire spotlights acoustic melancholy melodies from Brazil, Cape Verde, North Africa, and beyond.

Mar. 14-17, 7:30pm, \$25-\$65

JOHN SANTOS: FILOSOFÍA CARIBEÑA II

Beloved Bay Area bandleader and jazz evangelist digs deep in his knowledge of Cuban, Latin, and indigenous Caribbean styles to deliver a

heady trip through ancient Iberian influences and contemporary island expressions.

Mar. 23, 7:30pm, \$25-\$65

METROPOLIS

San Francisco's Club Foot Orchestra performs its renowned futuristic soundtrack to Fritz Lang's silent sci-fi masterpiece.

Apr. 14, 7:30pm, \$20-\$40

"ALLEN GINSBERG'S KADDISH" AND "HUNTER S. THOMPSON'S THE KENTUCKY DERBY"

Überhip guitarist Bill Frissell, an SFJazz resident artistic director, applies his downtown cool pedigree to two überhip literary iconoclasts. He'll be conducting an ace team

of musicians for multimedia presentations of Ginsberg's epic poem of mourning and Thompson's notorious, uproarious 1970 article about the grand horse race. With visual design by Ralph Steadman for both programs, classic counterculture will be out in force.

Ginsberg: Apr. 18, 7pm and 9:30pm, \$35-\$80
Thompson: Apr. 20, 7:30pm and Apr. 21, 4pm and 7pm, \$35-\$80

BANDWAGON AND LIVE SKATEBOARDING

"Jazz wild card" and MacArthur Genius pianist Jason Moran gets contemporary with new trio Bandwagon, performing a rollicking set as a who's-who of SF skateboarders shows off the flexibility of the new center.

May 4-5, 7:30pm, \$20-\$40 (**Marke B.**)

ARTS + CULTURE: TRASH

NERO WORSHIP

The original 'Django' rides again at the Castro

BY DENNIS HARVEY
arts@sfbg.com

TRASH Though it's much more a Southern than a Western — closer to *Mandingo* (1975) than *Red River* (1948), that's for sure — Quentin Tarantino's *Django Unchained* nonetheless pays specific homage to spaghetti westerns in its title and some stylistic fillips.

The subgenre of Euro-westerns that briefly revived the flagging American genre in the mid-to-late 1960s, spaghetti westerns remain defined by their most famous creator, Sergio Leone. He kickstarted the vogue with 1964's sleeper hit *A Fistful of Dollars* — a stark, nihilistic tale of greed and



SAY HELLO TO MY LITTLE FRIEND: DJANGO

revenge that borrowed heavily from Akira Kurosawa's 1961 *Yojimbo* and turned Clint Eastwood into an international idol. It wasn't strictly the first of its type, but the unexpected splash it made, plus its director's singular cinematic voice, would continue to define spaghetti westerns long after their heyday had passed. The huge close-ups, austere widescreen vistas, sparse dialogue, and cynical and violent content were Leone signatures that would be widely imitated — not just because these films were highly commercial for a time, but because their essences were ones that could be mimicked effectively enough by the lowest fly-by-night production company.

Before it breathed its last, the genre had coughed up about 600 such knockoffs, the vast majority between 1965 and 1972 or so. Most of them were made in haste, interchangeable in flavor and story, and tedious to all but the diehard fan. As with many Italian-born film export waves, this one ensured its quick demise by cranking out so much crap.

Of course, there were exceptions beyond Leone's, probably the most beloved and certainly the most influential of them being the original *Django*. Playing a rare theatrical revival, Sergio Corbucci's 1966 bloodbath

took the morbidity and weirdness of spaghetti — at least compared to their generally wholesome American forebears — and ran amuck, pushing gallows humor to the edge of black comedy. While not nearly as well remembered in the US as the Eastwood films, it was huge at the time, so much so that at least 30 features with "Django" in the title followed, even when no character with that name appeared on-screen.

The reason for all this is that Django, and his movie, remain dead cool. At least you couldn't get any cooler than that most alarmingly handsome of Italian actors Franco Nero in black floor-length duster and leather hat,

dragging a coffin around the desert, striking a stylishly sinister balance between Eastwood's Man With No Name and José Mojica Marins' Coffin Joe. His Django was a sardonic figure of mystery seeking revenge on bandits led by a corrupt military officer. Ump teen unpleasant altercations later, there's a great climactic shootout in a graveyard, cementing Django's vaguely evangelical air with some outright blasphemy.

Just what was in that box? Death, natch, but not in the way you might think — Django used his coffin as a plus-sized version of the way a movie gangster uses a violin case. The film was so violent for its era, what with ears sliced off and a body count of nearly 150, that it was banned for many years in various countries. The multilingual, far-left-leaning Nero preferred to pursue artistic adventure rather than genre success, making few other westerns. He does, however, duly make a cameo appearance in *Django Unchained*, sans coffin but still looking mighty fine for 71. **SFBG**

DJANGO

Fri/18, 11pm, \$8.50-\$11
Castro Theatre
429 Castro, SF
www.castrotheatre.com

OAKLAND MUSIC COMPLEX

Monthly Music Rehearsal Studios



1255 21ST ST.
OAKLAND, CA
(510) 406-9697

OaklandMusicComplex.com
oaklandmusiccomplex@gmail.com

Make-Out Room

WED JANUARY 16, 8PM, NO COVER!
BURN DOWN THE DISCO!
80S DANCE PARTY
DJ 2SHY-SHY & DJ MELT W/U

THURS JANUARY 17, 6PM FREE!
SUGARSNAP! W/ DJ JZA & FRIENDS
MOTOWN, DISCO, SOUL

9PM FREE!
CHUB-E-FREEZ! W/ DJ BIG NATE
ALL HIP-HOP, ALL VINYL!

FRI JANUARY 18, 7:30PM \$8
RECLINER • TBD
EVERY FRIDAY! 10PM \$5
LOOSE JOINTS!
DIS TOM THUMP/DAMON BELL/CENTIPEDE BREAKS/HIP HOP/LATIN/AFROBEAT/MORE!

SAT JANUARY 19, 7:30PM, FREE
BANG OUT READING SERIES

10PM \$5
EL SUPERRITMO!
EL KOOL KYLE Y DJ ROGER MÁS
CUMBIA, DANCEHALL, SALSA, HIP HOP

SUN JANUARY 20 7:30PM \$8-10 7:30PM
SEAWEED SWAY SHOWCASE!
EGGPLANT CASINO, FORMER FRIENDS OF YOUNG AMERICANS, & LUTRA LUTRA

MON JANUARY 21, 7:30PM FREE!
SAD BASTARD'S CLUB
PAT JOHNSON • CHRIS JONES
DENISE FUNARI • TOM HEYMAN

10PM, FREE!
CHICK'N COOP JUKE
VINTAGE COUNTRY W/ DJ TEETS!

TUES JANUARY 22, 9:30PM NO COVER!
LOST & FOUND
DEEP & SWEET 60S SOUL 45S
DJS LUCKY & PRIMO & FRIENDS

3225 22nd ST. @ MISSION SF CA 94110
415-647-2888 • www.makeoutroom.com



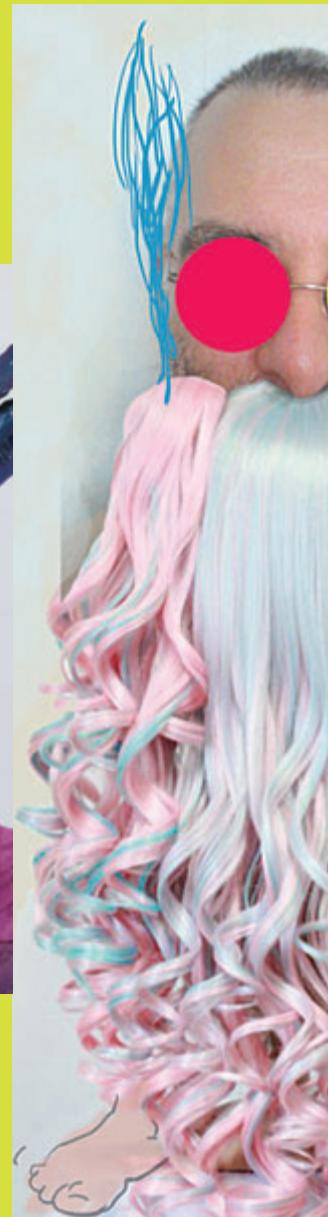
IN THE GALLERIES

THE PARADE:
NATHALIE DJURBERG
WITH MUSIC
BY HANS BERG



MEDIA SPONSOR: **The Examiner**

**ENDS
JAN 27!**



**NAYLAND BLAKE:
FREE! LOVE! TOOL! BOX!**



MEDIA SPONSOR: **BAY AREA REPORTER**

ybcayou

\$15/month

+All-Access Pass +Art +Music +Film +Dance +Ideas +Exclusive Events +People Like You



YERBA BUENA CENTER FOR THE ARTS // YBCA.ORG // 415.978.2787

333 Slim's

www.slimspresents.com

333 11th St. btwn. Folsom & Harrison San Francisco 415/522-0333

FRI. JAN. 18 • DOORS 8 / SHOW 8:30 • \$13 ADV. / \$13 DOOR

BANDS4BANDS SHOWCASE

KAOS (FAREWELL SHOW)

POTENTIAL THREAT

MYSTIC RAGE • STAR DESTROYER

SAT. JAN. 19 • DOORS 8 / SHOW 9 • \$20 ADV. / \$20 DOOR

AN EVENING WITH

MUSTACHE HARBOR

- YACHT ROCK EXPLOSION!

SUN. JAN. 20 • DOORS 7:30 / SHOW 8 • \$15 ADV. / \$15 DOOR

EASWAY

KING PIN • ELLIE COPE

WED. JAN. 23 • DOORS 7 / SHOW 8 • \$31 ADV. / \$31 DOOR

JASON BECKER'S NOT DEAD YET 2

FEATURING

STEVE MORSE, ULI JON ROTH,

RICHIE KOTZEN, GUS G "OZZY",

MICHAEL LEE FIRKINS,

RUDY PARRIS

(THE VOICE SEASON 3 TEAM BLAKE),

BEN WOODS, JUDE GOLD,

GRETCHEN MENN & MORE

FRI. JAN. 25 • DOORS 8 / SHOW 9 • \$13 ADV. / \$13 DOOR

BRIAN JORDAN BAND

AFROFUNK EXPERIENCE

SAT. JAN. 26 • DOORS 8 / SHOW 8:30 • \$13 ADV. / \$15 DOOR

STELLAR CORPSES

THE ROCKETZ

MEMPHIS MURDER MEN • LINMUS

All ages always! Great food! Great music! Paid Parking: For Slim's at Costco / For GAMH at AMC1000 Theater Garage. Dinner tickets with reserved seating available at all shows. Limited Seating. Box offices open 10:30am - 6pm Mon. thru Fri. & show nights. (\$1 service charge) Tickets on-line: www.slimspresents.com.

For tickets by fax info. call 415/255-0333 (Slim's) / 415/885-0750 (GAMH) • Phone orders at 1-888-233-0449.

Tickets for both clubs available at both box offices. All ticket sales are final—no exchanges/refunds. Limited access/seating for disabled.

GREAT AMERICAN MUSIC HALL

www.slimspresents.com

859 O'Farrell St. btwn. Polk & Larkin San Francisco 415/885-0750

WED. JAN. 16 • DOORS 7:30 / SHOW 8 • \$15 ADV. / \$15 DOOR

MICHAEL HURLEY

CASS McCOMBS (ACOUSTIC DUO)

TONIGHT! JESSICA PRATT

FRI. JAN. 18 • DOORS 8 / SHOW 9 • \$16 ADV. / \$16 DOOR

BITCHSLAP! COMEDY SHOWCASE

MARGA GOMEZ • LIZ GRANT (SEATED)

ELOISA BRAVO • NATASHA MUSE

KARINDA DOBBINS • PRIYA PRASAD

HOSTED BY KIMBERLY ROSE WENDT

FRI. JAN. 25 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR

DANIEL CASTRO BAND

CHRIS COBB BAND

BEDROCK RADIO

SAT. JAN. 26 • DOORS 8 / SHOW 9 • \$17 ADV. / \$20 DOOR

LA BOHEMIA PRESENTS

LOCURA

SHAKE YOUR PEACE!

MAKRU

TUES. JAN. 29 • DOORS 7 / SHOW 8 • \$17 ADV. / \$19 DOOR

TRISTAN PRETTYMAN

SAT. FEB. 2 • DOORS 8 / SHOW 9 • \$22 ADV. / \$25 DOOR

THE WOOD BROTHERS

SETH WALKER

ARTS + CULTURE: THEATER

FAYE DRISCOLL WITH JESSE ZARITT (TOP);
BODYCARTOGRAPHY PROJECT (BELOW)

NEW STEPS

BY ROBERT AVILA

arts@sfbg.com

THEATER/DANCE

Choreographer Mary Armentrout's itinerant, site-specific performance installation, *reveries and elegies*, passed through CounterPULSE last weekend. A post-solstice meditation on dislocation and flux, it was also the harbinger of a striking new season at the SOMA performance incubator. In fact, *reveries and elegies*, true to its theme of displacement, can be considered the odd one out among programming whose defining structure is the duet.

A broad range of interpretation and subversion of that basic form comprises CounterPULSE's Queer Series, running January through March and showcasing new work from artists as diverse and far-flung as New York's Faye Driscoll, the Minneapolis-based BodyCartography Project, San Francisco's Annie Danger, Berlin-based American Jeremy Wade, and conjoined local choreographic dynamo Jarry (aka Jesse Hewitt and Laura Arrington).

If you've followed the vicissitudes of programming at CounterPULSE even intermittently, a glance at this year's calendar prompts a double take for the careful concentration of work and the thematic consistency it evinces, in addition to its impressive international lineup. The rigorous queering of the duet structure underlined by the series, for instance, comes further elaborated through complimentary work like DavEnd's well-received 2012 debut, *F.A.G.G.O.T.S.: the Musical!* (which turns on a duet of sorts with a wall mirror) as well as some rich auxiliary events.

The latter include a talk on gender by Judith Butler (on February 16) and, on February 28 (the eve of Danger's genuflection to sexual healing and empowerment, *The Great Church of the Holy Fuck*), a screening of *Community Action Center* (2010), the aesthetically and politically astute, 69-minute, queer, trans, women-centered celebration/subversion of 1970s porn by A.K. Burns and A.L. Steiner. (That program includes a post-screening Q&A with Steiner, whose film was recently acquired by the Museum of Modern Art).

The duet form (and the act of reimagining it) is an apt metaphor for the programming model behind the season too, which represents

something of a departure from business as usual.

CounterPULSE's Julie Phelps, central in the development of the season and currently serving as interim artistic and executive director for Jessica Robinson Love (who is on sabbatical), explained that the Queer Series and the season as a whole had emerged from some serious rethinking at the organizational level.

"We were sort of primed to embark on this new season, which [comes directly] after our strategic planning process, where we really identified who we are, how we do what we do, and what limits we still have on our impact."

Phelps says one limit they identified was a single-minded commitment to the bottom line that was keeping certain kinds of work almost permanently out of reach — for example, much work by touring artists from out of the state or country, for which there is relatively little foundational money available for tapping.

"We're actually, financially, a very conservative organization," says Phelps, "which has brought with it a lot of stability — very important especially in the young years of an organization, but ultimately stopping us from taking risk on vision. We were always on a break-even model. Either it needs to be some mix of foundation support or some other kind of funding with some ticket sales. The bottom line always has to equal zero. So we've been pushing ourselves to think bigger about the types of risks that we can take."

That's far from inviting recklessness, Phelps stresses, but it does mean modifying notions of financial success and failure, bringing them in line with an artistic spirit of experimentation and what might be thought of as the useful flop.

"Actually, failure is just as valid a result as success," says Phelps. "When we had been building failure out of every income model we had, we'd also been building out risk from some of the artistic selections, and from the way we were making artistic selections. We've really only just recently moved into curating in the first place. Before we were like, we have a space, if you want to do a show, come ask us and we'll work it out. [In this] season, every artist was someone we approached and worked with, found out ways that they could intersect with CounterPULSE, what was financially viable for us and for them, what was artistically interesting for us and for them — actually build something from the inside out, instead of the outside in."

Despite the considerate design in the program, Phelps calls it more art than science and insists it's all "still a very organic process," noting that the queer label is at least partly one of sheer convenience.

"I mean, 'queer' is basically the only banner that you could fly over that season, and only because it is so indistinct — because actually each of these works is hugely different. So there's still a patchwork element to it, but it's a little bit more deliberate [than usual]," she explains, laughing at the metaphor carrying her away. "At least the patches were picked out, and the fabric was cut to shape before they were added to the quilt this time." **SFBG**

www.counterpulse.org

CounterPULSE tries out some fresh moves with its Queer Series of revealing duets



PHOTO BY STEVEN SCHREIBER

NEW WAVE CITY
THE FIRST & FOREMOST 80s DANCE PARTY

SYNTH NIGHT

SATURDAY JANUARY 19

TWO ROOMS OF SYNTH MUSIC & VIDEOS ALL NIGHT FEATURING
YAZOO, A FLOCK OF SEAGULLS, OMD, THE HUMAN LEAGUE, ABC,
NEW ORDER, DEPECHE MODE, GARY NUMAN, KRAFTWERK, ETC.
DJ's SKIP, SHINDOG, LOW-LIFE★ GUEST DJ PORTER (CLUB VOGUE)

9PM-3AM ★ 21+ WITH VALID ID ★ \$7 BEFORE 10PM / \$12 AFTER
WWW.NEWWAVECITY.COM ★ NEW WAVE CITY IS ON FACEBOOK

2 DANCE ROOMS **CAT CLUB** **1190 FOLSOM ST SAN FRANCISCO**

HARDLY STRICTLY BRITISH

Classics, premieres, and a 2013 Oscar nominee at the Mostly British Film Festival ...

BY CHERYL EDDY

cheryl@sfbg.com

FILM "In Somalia there are no such things as kid actors and stage moms," explains the trailer for *Asad*, an 18-minute film about a Somali boy forced to choose between fishing and piracy. "There are just survivors telling a story."

Critically acclaimed, winner of much festival love, and just nominated for a Live Action Short Film Oscar, *Asad* is one of many stories filling the Mostly British Film Festival, a week-long spotlight of works from the UK, Ireland, Australia, and South Africa. Some of these tales are less-than-inspiring — like the *Downton Abbey*-biting *Cheerful Weather for the Wedding*, based on a 1932 novella, though its period setting is mostly conveyed cinematically by some fetching gowns and hairstyles. As uncertain bride Dolly (Felicity Jones) guzzles rum in her bedroom, her boisterous, moneyed family (headed by *Downton's* Elizabeth McGovern) makes nice through gritted teeth while waiting for her to emerge in her wedding dress.

The tension cranks to 11 when Dolly's rather recent ex (Luke Treadaway) shows up for the ceremony. We see their relationship unfold in golden flashbacks, and though it's clear they deserve each other — neither character is particularly likable, for one thing — a reunion between the two is clearly not in the cards; heavy symbolism like the pair finding a rotting fox carcass on one of their summer jaunts makes this all too clear.

Fear not, though — a far more satisfying doomed romance, if such a thing is possible, unfolds in *Jump*, a Northern Ireland-set crime thriller whose jumbled-up chronology is contained within a single night. Though his script (co-written with Steve Brookes) gets a bit coincidence-heavy by the end, director Kieron J. Walsh brings a crackling energy to this tale of Greta (Nichola Burley, from last year's *Wuthering Heights*), a gangster's daughter who decides to end it all on New Year's Eve. Teetering on a bridge rail, dressed as an angel (cough), she meets a man (Martin McCann) who convinces her not to take the plunge.

Once they discover a connection (long story short: they both hate her dad), they decide to rip off her father's club and blow town. Elsewhere in time, dad's goons (one rabid, one reluctant) chase down the missing money, while Greta's two friends (one of whom is costumed as a slutty Mary Poppins) bumble through New Year's and somehow get involved in the events described above. Everyone's life is a mess (typical NYE: someone's sobbing on the sidewalk, someone's in jail), but all the loose ends are tied up by act three. As Greta points out in

her fantastic accent, "Nothing's real. It's like a fillum."

Other new films: opening-night pick *Hunk Dory*, starring Minnie Driver (who'll appear in person) as an inspirational music teacher; *Her Master's Voice*, a documentary about "world famous British ventriloquist Nina Conti," who also directs; *The Sapphires*, about a 1960s girl group determined to find fame beyond the Australian Outback; Michael Apted's *56 Up*, the latest in his long-running doc series; Ken Loach's love-beyond-borders tale *Ae Fond Kiss*; and the closing-night film, James Marsh's IRA drama *Shadow Dancer*, starring Clive Owen and rising talent Andrea Riseborough.

Classic films also have their

place at Mostly British. Fans of James Mason take note, as both Carol Reed's 1947 noir *Odd Man Out* (starring Mason as an imperiled IRA agent) and Sidney Lumet's 1966 espionage drama *The Deadly Affair* will screen.

The latter features a sweet

Quincy Jones bossa nova score — so incongruous to the setting and action it's both distracting and awesome — and a blustering turn by Mason as a spy whose job woes are eclipsed only by the anguish he feels over his cheatin' wife. All kinds of juicy Cold War intrigue in this one: code names, suspicious deaths, mysterious postcards, and bag-switching plots, plus stellar supporting turns by Harry Andrews as a tough guy (who also loves bunnies), and fading sexpot Simone Signoret as a secretive Holocaust survivor.

Another pair of oldies well worth revisiting, or seeing for the first time, are included in Mostly British's David Lean double feature, which also happens to be a double feature for star Celia Johnson. In 1944 family drama *This Happy Breed* — as plot-twisty, character-stuffed, and entertaining as a soap opera, and shot in color to boot — she's the brow-furrowed matriarch of a working-class family that tumbles through the decades between World Wars I and II. In 1945's lusciously black-and-white *Brief Encounter*, she's a lonely housewife who rediscovers desire after a chance meeting with an also-married doctor (Trevor Howard). Speaking of doomed romances, Johnson's Oscar-nominated performance is a major reason why this film has become such a classic of that genre. **SFBG**

MOSTLY BRITISH FILM FESTIVAL

Jan. 17-24, \$12.50-\$35 (festival pass, \$99)
Vogue Theatre
3290 Sacramento, SF
www.mostlybritish.org

ARTS + CULTURE: FILM

YOU'RE FIRED: *HELLBOUND?*

PHOTO COURTESY KEVIN MILLER XI PRODUCTIONS INC.

DAMNATION INVESTIGATION

A new doc goes to hell and back

BY DENNIS HARVEY

arts@sfbg.com

FILM It's a peculiarity of our moment that the worse things get, the more people seem inclined to think everyone *else* is going to hell. Their interpretation of the Bible (or Quran, or whatever) is seemingly absolute, yet God seems to stay on their side no matter which way the worldly wind might blow. Righteous judgment of others has practically become the American way, not that we were ever less than an opinionated bunch.

There is much talk of "God's love," but in popular and pious discourse these days it seems exclusively to be tough love — the emphasis on cautionary corrective smack downs and threats of everlasting hellfire rather than comfort and salvation, to an often lunatic degree. Just when did so many get so interested in, even quite eager about, wagging a finger at those presumed to be headed Down There?

Documentarian Kevin Miller has an answer: 9/11. At least that provides an easy and dramatic turning point, from which a great many Americans seemed to become experts in who should be doomed to sizzle in that never-ending frying pan. As one political pundit put it on CNN soon after the Twin Towers tragedy, America now had a license to "Blow them all away in the name of the Lord." A national desire for revenge was understandable. But that event did seem to trigger a fundamental shift in our society, and the public discourse hasn't much calmed down since.

Miller's *Hellbound?* uses reactions to 9/11 as one recurrent measure of why the "eternal conscious torment" theory of hell — as opposed to annihilationism, in which only the righteous experience immortality (the rest are simply destroyed), let alone namby-pamby, forgiveness-based universalism — holds such sway today. All three concepts are equally supported by Biblical passages; various historians and theologians here note how hesitantly Judaism first accepted the notion of a punitive afterlife (apparently inherited from Zoroastrianism), and how debate of such slippery ideas was often — not always, but often — considered a healthy part of religious devotion through the history of Christianity. After all, so many events and mes-



sages in the Bible are open to interpretation — not to mention the drastic changes in understanding that can occur when you take into consideration the linguistic, historical, political, and social contexts in which they were originally written (then frequently revised).

Yet as everyone knows, today a great number of people — some loud and influential — overlook all that in the hard certainty that they understand exactly what the Bible means and what God is saying. Particularly what and whom he doesn't like, which inevitably points fingers at others (the gays, the welfare cheaters, the Muslims, Piers Morgan) rather than oneself. Miller spends a fair amount of time chatting up the hate-a-holics of Westboro Baptist Church, and while you might groan anytime they get a public forum, he actually engages with them sufficiently to avoid a yelling contest — and to demonstrate how "Not only do I damn you but God damns you too" bile is a cartoon masquerading as evangelical faith.

After all, as one calmer voice puts it, playing "paper Pope" as a smug individual interpreter of Biblical condemnation runs counter to a vast majority of what's actually in that book.

"The irony is that you have this teacher named Jesus and then you essentially side with his enemies in [your] behavior," says *Crazy for God* author Frank Schaeffer. "Evangelicism is for America what the Pharisees were in ancient Israel. These guys wreak vengeance on the people who bring the good news about a loving

god ... because that message puts the gatekeepers out of a job."

Why would God create enormous numbers of folk — say, all those non-Christian ones — just to send them to Hades? If you're a Buddhist or a Sikh raised in religious isolation, how have you exercised a personal "choice" against the true God that justifies sending you there? Don't ask, just shut up, feel the fear, and hate who I hate — or such seems to be the message of many prominent "Christians" of late. But: "If you have a paradigm that doesn't allow you to ask questions, there's something wrong with your paradigm," as another scholar puts it here.

In fact, Jesus was all about the loving enemies, plenty of the Bible suggests ultimate reconciliation and "washing of sins" for all, and isn't making God hateful just a way of justifying the hate we feel ourselves? Maybe hell was merely meant to be "your condition, not a place ... the malice we feel within our own conscience that 'burns' us," an Orthodox rabbi says. God's justice as restorative and healing, embracing all — the dread word is not heard in *Hellbound?*, but one could easily imagine many fervent believers of today feeling that that long-running yet currently unfashionable interpretation is dangerously close to, y'know, Socialism. **SFBG**

HELLBOUND?

Thu/17-Sat/19, 7:30pm (also Sat/19, 4pm); Sun/20, 2 and 4pm
Yerba Buena Center for the Arts
701 Mission, SF
www.ybca.org

UPCOMING SHOWS AT THE CHAPEL

FRI. JAN. 25 - \$12 ADV/\$12 DOOR - DOORS 8, SHOW 9
SENSATIONS
(GREG LOIACONO FROM MOTHER HIPS,
DAVE BROGAN OF ALO & REED MATHIS OF TEA LEAF GREEN)
JACKPOT • PRAIRIEDOG

TUE. JAN. 29 - \$12 ADV/\$14 DOOR - DOORS 8, SHOW 9
WILLY MASON
CAT MARTINO

THURS. JAN. 31 - FREE SHOW! - DOORS 8, SHOW 9
RALPH CARNEY'S SERIOUS JASS PROJECT

SAT. FEB. 2 - \$15 ADV/\$18 DOOR - DOORS 8, SHOW 9
ADAM GREEN & BINKI SHAPIRO
THE RANGE OF LIGHT WILDERNESS

FRI. FEB. 15 - \$12 ADV/\$15 DOOR - DOORS 8, SHOW 9
DEAD MEADOW
STRANGER FAMILY BAND • MATT TOW

SAT. FEB. 16 - \$15 ADV/\$15 DOOR - DOORS 8, SHOW 9
THE BROTHERS COMATOSE

THECHAPELSF.COM
777 VALENCIA ST. SAN FRANCISCO
ALL AGES! TICKETFLY.COM

I WILL MAKE AN HONEST WOMAN OUT OF THESE SOCKS, AT COTTON SHEEP. SOCKS PHOTO BY RUE CRITCHFIELD



BY CAITLIN DONOHUE
caitlin@sfbg.com

STREET SEEN First, I saw the socks. Half sheer, half solid, the pair's blue rose design made me flash on stained glass cathedral. Like a sock-crazed zombie, I turned on my heels and entered the most unassuming, unmarked shop on Hayes Valley's row of quirky boutiques and designer collections.

The pair was wildly expensive, and not being a swanky sock kind of lady, that threw me. But Japanese import shop Cotton Sheep is not for those unacquainted with the transformative power of superlative readywear. A few weeks later I was back for a tour, and to talk style philosophy with owner Eiko Critchfield's son Rue, who credits his mother with awakening his own sense of personal flair.

"You can appreciate this story with your eyes closed," Rue tells me, holding out an impossibly soft cotton scarf from his favorite of the shop's handful of imported Japanese brands. The piece is by Kapital, a vaunted label that hails from Okayama, a town traditionally known for its indigo dye and denim. The true, deep blue of Kapital's jeans, in particular, make them denim head cult items.

After Eiko impressed the company's higher-ups with the fastidiousness with which she examined pieces in Kapital's Japanese showroom, Cotton Sheep became the first American store to stock the brand, and the biggest US selection can still be found there — denim, hand-woven scarves, quirky button-down shirts, and of course, my wonder socks. The shop's other brands include Merveille H, FITH, and Nuno. Each piece is handpicked for sale by Eiko.

"When you walk out the house with these pieces you know you are the only person in the country wearing them," Rue says. He's wearing Kapital khakis with an exposed, intricate button fly, and eye-catching strap along the backside waistband. Rue was a self-described jock before joining the family business ("sweatpants and white T-shirts," he says ruefully), but got hooked on the line after Mom told him he needed a more fashionable dress code if wanted to work in the store.

Eiko certainly brought him up to appreciate a good outfit. She and husband Victor became pickers when they moved to San Francisco in the 1990s from Osaka, joining the hardy ranks of those who troll thrift stores for treasure, hustling to flip quality pieces to vintage stores for profit.

When they'd exhausted the Bay Area's bins to their satisfaction, Eiko packed up the family into a Chevy Astro and took to the road, sending shipments of Americana (used Levi's, Raggedy Ann dolls — Japan was nuts for anything that screamed "United States" at that time) to her boutique friends in Osaka whenever the van was too packed to fit more finds. "My parents relied on their sense of style to survive," Rue says.

"I wanted to show people of San Francisco what I see in Japan that I know they would never find," Eiko wrote me in an email when I asked her about her idea to open a shop across the street from the site from Victor's now-defunct music store, BPM Records. "Our store is about an idea: to care for fabrics, to appreciate them, and to teach people that great fabrics will last you forever if you treat it with the care that I do."

And please, do have care: Eiko's a stickler for boutique etiquette, chiding those that enter with icecream cones from the Smitten kiosk down the block and cautioning careless types that don't show the proper respect when handling her precious textiles. Check her Yelp reviews if you don't believe me.

But the family's about inspiring a different kind of relationship between us and our wardrobe, one with an emphasis on craftsmanship often lacking in the era of mega-brands and micro-trends. Who knows, maybe Rue will even talk me into those socks one day. "It might be a little scary to walk out of the store like that [with an expensive clothing item]," he laughs. "That's my job, to help people be less scared." **SFBG**

COTTON SHEEP
572 Hayes, SF.
(415) 621-5546,
www.cottonsheep.com

PUNCH LINE
SAN FRANCISCO

"The Best Comedy Club in The USA!" - DAVE CHAPPELLE

SF COMEDY SHOWCASE - EVERY SUNDAY!

THURSDAY 1/17 - SATURDAY 1/19
FROM MAN CLASS AND THE JOE ROGAN EXPERIENCE
BRYAN CALLEN
DAVE THOMSON, CORY ROBINSON

TUESDAY 1/22
AVENGERS OF COMEDY-2ND ISSUE!
SAM DAVIDOFF, DASH KWIAKIOWSKI AND MORE

WEDNESDAY 1/23
COMING TO AMERICA
ALI MAFL, YAYNE ABEBA, NOEL ELGRABY, AVET TEAME, YURI KAGAN

THURSDAY 1/24
FROM LOGO'S ONE NIGHT STANDUP!
IAN HARVIE

FRIDAY 1/25 - SATURDAY 2/9
SF SKETCHFEST!
GO TO WWW.PUNCHLINECOMEDY.COM FOR OUR FULL LISTINGS OF SHOWS!

PUNCHLINECOMEDYCLUB.COM | FACEBOOK.COM/PUNCHLINE | TWITTER.COM/PUNCHLINESF
444 BATTERY STREET • 18 & OVER • 2 DRINK MINIMUM • ALL SHOWS ARE LIVE AND SUBJECT TO CHANGE • 415-526-7573

30 YEARS OF STAND-UP COMEDY!
COBB'S CLUB COMEDY
WWW.COBBSCOMEDY.COM FOLLOW US ON TWITTER AND FACEBOOK!

CELEBRATING OUR 30TH ANNIVERSARY FOR ALL OF 2012!

THURSDAY 1/17
JUSTIN HARRISON PRESENTS

FRIDAY 1/18 - SUNDAY 1/20
THE SKLAR BROTHERS
From The United Stats of America and Cheap Seats!

TUESDAY 1/22 - WEDNESDAY 1/23
ANDREW DICE CLAY

THURSDAY 1/24
COBB'S COMEDY SHOWCASE
2 FREE TIX WITH THIS AD!

FRIDAY 1/25 - SUNDAY 2/10
SF SKETCHFEST!
GO TO WWW.COBBSCOMEDY.COM FOR OUR FULL LISTINGS OF SHOWS!

ALL SHOWS* Cover charge plus two beverage minimum • 18 & older with valid ID
915 COLUMBUS AVENUE (# LOMBARD), SAN FRANCISCO • SHOW INFO: 415-526-4320
Validated Parking © Anchorage Garage, 500 Beach St.
WWW.COBBSCOMEDY.COM

Call the box office for no service charges!
Limit 3 tickets per person.
ticketmaster.com All dates, acts and ticket prices are subject to change without notice. All tickets are subject to applicable service charges.

HEMLOCK

1131 Polk St
btwn Post & Sutter
415.923.0923

WED Jan 16 8:30pm \$7	PARQUET COURTS (NYC/What's Your Rupture), Andy Human, Fine Steps
Thu Jan 17 9:30pm \$7	VOID BOYS Steakhouse, Down Dirty Shake
Fri Jan 18 9:30pm \$7	COMMISSEUR Let Fall the Sparrow, Skyscraper Mori
Sat Jan 19 9:30pm \$8	Subliminal SF and Aquarius Records co-present KOWLOON WALLED CITY (rec. rel.), Golden Void, Minot
Sun Jan 20 9pm \$6	TH MRCY HOT SPRNGS Tet Holiday, Peachelope
Mon Jan 21 9:30pm FREE	PUNK ROCK SIDESHOW
Tue Jan 22 8:30pm \$6	COLLECTIVE W Rx Nightly, Animal Super Species
Wed Jan 23 8:30pm \$7	WHISKERMAN Ohioan, Worf Williams
Thu Jan 24 8:30pm \$6	BREAKARTS Ever Ending Kicks (members Mt. Erie, LAKE) Natural Harbors
Fri Jan 25 9:30pm \$7	THE TUNNEL (rec. rel.) Inferno of Joy, Tender
Sat Jan 26 9:30pm \$7	TSAR (LA) The Radishes, Custom Kicks

UPCOMING: Primitive Hearts, Can Of Beans (San Pedro), Porchlight Open Door, All Your Sisters, Tabor Mountain (ex-Creepy Marbles), Radar Bros. (Merge), Michael Zapruder, Warm Soda, Cocktails (rec. rel.), DSTVV, Wounded Lion (LA), Dan Melchior, The Mallard, Sweat Lodge, The Spiral Electric

www.hemlocktavern.com

HAPPY HOUR
MON-FRI 1-8PM

El Rio
your dive!

VOTED BEST DIVE BAR AGAIN

WED 1/16	7PM RED HOT BURLESQUE \$5-10 8PM OMG! KARAOKE NOS
THU 1/17	8PM PERMANENT RUIN, POPULATION, TRUE MUTANTS, SCRAPERS, SLOTHE (PUNK) \$6
FRI 1/18	5:30PM FREE OYSTERS ON THE HALF SHELL 6PM DJ'S CARMEN AND MIRNANDA (DISCO/FUNK) NOS 7PM RED HOT BURLESQUE 9PM FEDORABLE QUEER DANCE PARTY
SAT 1/19	7PM DJ FOREST JUZIUK (DISCO/DUB/POSTPUNK) NOS (FRONT ROOM)
SUN 1/20	3PM EAGLE IN EXILE 7PM ST. TROPEZ, DUCKYOUSUCKER, TALK OF SHAMANS (POP / ROCK) \$5
MON 1/21	\$1 PBR/\$2 WELL, DOLLAR DAY, ALL DAY 7PM THE RICH HANDS, TENDER BUTTONS, LITTLE ROCK (ROCK) \$5 9PM RADICAL VINYL -DJ'S SPIN FUNK+HIPHOP, OLDIES+PUNK! NOS
TUE 1/22	7PM COOL GHOULS, NIGHT DRIVES, BIG DRAG (ROCK) \$5 9PM COLOR HUMANO- DJ AARON LINDELL (LATIN, SOUL, AFRO, PSYCH) FREE

3158 Mission Street, S.F.
elriosf.com 415-282-3325

Tofu and Whiskey

Our weekly music column explores every drunken corner of the San Francisco music scene, finding scenes within scenes, from soft (tofu) acoustic folk to hard (whiskey) thrash punk, and everything in between.



jazz club and
JAPANESE RESTAURANT
GET TICKETS AT yoshis.com
Student discounts of 50% off are back!
Check yoshis.com/discounts for available shows!

SAN FRANCISCO
1330 FILLMORE ST. 415-655-5600

Wed-Thu, Jan 16-17 - MF Production's
LATIN JAZZ ALL-STARS
feat. Steve Turre, Chembo Corniel,
Arturo O'Farrill, Nestor Torres & special guest!

Fri-Sat, Jan 18-19
GEORGE DUKE

Fri, Jan 18, 10:30pm in The Lounge, 21+
SILK The Reunion tour

Sat, Jan 19, 10:30pm in The Lounge, 21+
The Ole Skool House Party feat.

MR. CHEEKS

Sun, Jan 20 "Rebirth of the Smooth"
THE COLLABORATION

feat. Dee Lucas, Joel Del Rosario & Sure Will

Tue, Jan 22 - Flamenco guitar trio
MURIEL ANDERSON

with **TIERRA NEGRA**

Wed-Fri, Jan 23-25
SHAWN COLVIN

Fri, Jan 25, 10:30pm, 21+ Open Dance Floor
KRS-ONE

Sat, Jan 26 - Prince's 20Ten Urban jazz harmonicist
FRÉDÉRIC YONNET w/ special guest

oakland
510 EMBARCADERO WEST, 510-238-9200

Wed, Jan 16
DAVINA & THE VAGABONDS

Thu, Jan 17
COCO MONTOYA

Fri, Jan 18
DAZZ BAND

Sat-Sun, Jan 19-20
JANE MONHEIT

Mon, Jan 21
MARTIN LUTHER

Tue, Jan 22
KAI ECKHARDT'S ZEITGEIST

Wed, Jan 23
MARA HRUBY w/ The Park

Thu-Sat, Jan 24-26
JOE LOVANO US FIVE

feat. James Weidmann, Esperanza Spalding,
Otis Brown III & Francisco Mela

Sun, Jan 27
ANGELO LUSTER

Mon, Jan 28
BILLY COBHAM'S

Spectrum 40 Tour

All shows are all ages.
Dinner Reservations Recommended



ARTS + CULTURE: NIGHTLIFE

BY MARKE B.

marke@sfbg.com

SUPER EGO The vivacious, vocal, and sweeter-than-sweet **Honey Mahogany** (www.itshoney.com) has graced the cover of the *Guardian*, sang at my wedding reception, and scraped me off the sidewalk outside Safeway innumerable times. But now that she's "MISS HONEY MAHOGANY OF RUPAUL'S DRAG RACE SEASON 5," I had to apply two months in advance for a 15 minute phone interview via her Beverly Hills agent. OK, OK, I could have just ambushed her at her new weekly Mahogany Mondays drag show at the revamping *Midnight Sun* (8pm, free. 4067 18th St., SF. www.midnightsunsf.com), but I wanted her with her "fame" face on, for kicks.

"It's seriously a more-than-full-time job being Honey Mahogany right now," the Bay beauty practically panted. "If I think about everything I'm doing I'll get overwhelmed. But the response has been so incredible — a couple of times at parties I've felt I needed a bodyguard!" And what would her dream bodyguard look like? "I just want to live that whole movie *The Bodyguard*," she laughs. Has all the attention — and working with a catty cast — changed her at all? "I'm still sweet me, but if a queen crossed the line and went for someone I loved, oh, there was some reading."

Besides releasing a single called "It's Honey," shooting videos, working on an EP, maintaining a social media empire, throwing a weekly party, and guest-hosting practically every damn party in the city in preparation for the season 5 debut on Monday, January 28th, on Logo — whew! — the "everything else" she doing, and why she really deserves this moment, is her dayjob as youth director at the Rainbow Community Center in Contra Costa, which offers HIV tests, counseling, a food pantry, and much more for an oft-overshadowed queer population.

But social worker selflessness isn't the only way Honey can proudly claim to be first queen from San Francisco to represent us on the Race. "I channeled so much of what I learned growing up gay in the Bay for the challenges," she said. "When we had to make something out of nothing, I thought of [drag fashion genius] Mr. David. And whenever something called for a different style, I had no problem,

HONEY MAHOGANY RACES, AND THE ICEE HOT CREW TURNS THREE (WITH TWO PARTIES). ICEE HOT PHOTO BY KEN TAYLOR

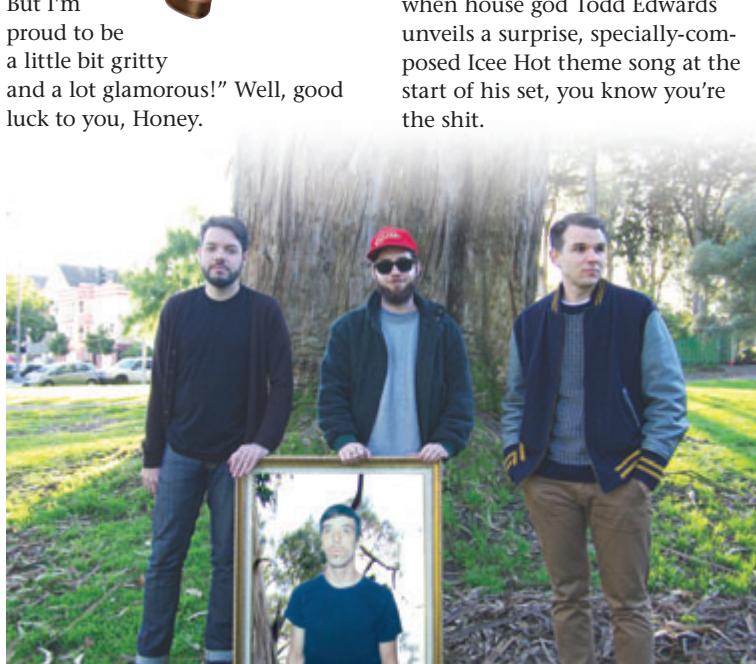
MISS HONEY

ICEE HOT'S TWICE FOR THRICE

"Weirdo house, outsider artists, and underground pioneers," is how Ghosts on Tape, one-quarter of the feisty-eared Icee Hot party crew (www.facebook.com/iceehot) categorizes the slew of awesome guests that have graced its tables

in the three years the unpredictable party has thrown down, mostly at Public Works. This sounds, of course, like my kind of party — and for what launched as a joint devoted to some of the newer UK bass permutations crossing the pond via Internet, Icee Hot has grown into something much more fascinating: a full-fledged vibe. No decorations, no bells and whistles, cute but hardly groundbreaking flyer design, no distinct genre profile, an irregular schedule. But then: a packed floor, much respect, and a jaw-dropping roster of guest artists backed by the musically unhindered Ices (also including Shawn Reynaldo, Low Limit, and Rollie Fingers).

Those guests? MK, Robert Hood, Anthony "Shake" Shakir, Stingray, Bok Bok, Hieroglyphic Being, MikeQ, Ramadanman, Martin Kemp, Kingdom, Brenmar, Falty DL, and many, many more of my secret boyfriends ... And, um, when house god Todd Edwards unveils a surprise, specially-composed Icee Hot theme song at the start of his set, you know you're the shit.



The Ices are blasting a **two-part third anniversary party** at Public Works (www.publicsf.com): **Sat/19** sees dreamy R&B chopper Jacques Greene (yes from the Azaelia Banks video) and Dutch hyperdubber Martyn on deck. Part two on **Sat/26** brings in alien techno soundscaper Space Dimension Controller and astral floor-pounder Basic Soul Unit. It's gonna be a crazy couple weeks of great music — and if you hit this link before it's too late, you can go to both parties for a mere \$15: www.tinyurl.com/iceehot3.

ESKMO

An excellent prestidigitator. San Francisco man of many talents samples himself live, looping sounds he coaxes from soda bottles and tin cans into multi-genre journeys that lead you by the ear onto the dance floor, as if by musical magic.

Thu/17, 8:30pm, \$20. The Independent, 628 Divisadero, SF. www.theindependentsf.com

ANDY STOTT

Caught this intense (and handsome, hubba hubba) Brit technodubber when he was here a few months ago, right before his *Luxury Problems* EP dropped and cemented his reputation as one of the smartest electronic musicmakers going. Deep and hypnotic, but totally danceable, with a focus on industrial textures and maximum throb — should be perfect on Mighty's soundsystem.

Fri/18, 10pm, \$15-\$20. Mighty, 119 Utah, SF. www.mighty119.com

JUSTIN MARTIN

The SF Dirtybirder delivered my favorite moody bass mixes of 2012 — and he just dropped an awesome Soundcloud set called "Winter Jungle Mix" that's doing wonders in pushing ahead the nascent drum 'n bass revival. He'll be working downlow wonders with the great J.Philip, Leroy Peppers (a.k.a. the goofier side of Justin's brother Christian) and Worthy at the Dirtybird label's 2013 Winter Quarterly party.

Fri/18, 9pm-4am, \$5 before 11, \$20 after. mezzanine, 444 Jessie, SF. www.mezzaninesf.com

FREEDUB 6-YEAR ANNIVERSARY

The happy, unholy house-techno coalition of the Dubalicious and Freeform crews celebrates a sixer, with the Odyssey party's excellent Robin Simmons joining Jonboy, Floorcraft, and many other SF faves on deck.

Fri/18, 8pm, \$10. 1192 Folsom, SF. www.tinyurl.com/freedub6 **SFBG**

MUSIC LISTINGS

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 16

ROCK/BLUES/HIP-HOP

Blues Organ Party with Big Bones and Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Gunshy Johnny Foley's. 9pm, free.
Lee Huff vs Nathan Temby Johnny Foley's Dueling Pianos. 9pm, free.
Michael Hurley, Cass McCombs, Jessica Pratt Great American Music Hall. 8pm, \$15.
Jerry Joseph, Shelley Doty, Fred Torphy, Marc Friedman Brick and Mortar Music Hall. 8pm, free.
Keith Crossan Blues Showcase with Terry Hanck Biscuits and Blues. 11:30pm, \$15.
Parquet Courts Hemlock Tavern. 8:30pm, \$8.
Paulie Rhyme, Sweet Hayah, Aisha Fukushima, Bottom Hammer Elbo Room. 9pm, \$7.
Todd Sickafuse's Tiny Resistors, Erik Deutsch Band, Adam Levy Cafe Du Nord. 8pm, \$10-\$12.

JAZZ/NEW MUSIC

Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Latin Jazz All-Stars feat. Steve Turre, Chembo Corniel, Arturo O'Farrill, Nestor Torres Yoshi's SF. 8pm, \$25.
Reuben Rye Rite Spot. 9pm, free.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Timba Dance Party Bissap Baobab, 3372 19th St, SF; www.bissappaobab.com. 10pm, \$5. Timba and salsa cubana with DJ Walt Diggz.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.
Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.
Martini Lounge John Collins, 138 Minna, SF; www.johncollins.com. 7pm. With DJ Mark Divita.

THURSDAY 17

ROCK/BLUES/HIP-HOP

Adios Amigo, City Tribe, Ghost Tiger Cafe Du Nord. 9pm, \$10.
Big Tree, Strange Vine, Bonnie and the Bang Bang, Owl Paws Bottom of the Hill. 8:30pm, \$10. "Songs for Sandy: Hurricane Relief Show."
Broadway Calls, Silver Snakes, Civil War Rust Thee Parkside. 9pm, \$10.
Eskmo Independent. 9pm, \$20.
Hammond Organ Soulful Blues Party with Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
John Lawton Trio Johnny Foley's. 9pm, free.
Knocks, Gemini Club, popscene DJs Rickshaw Stop. 9:30pm, \$13-\$15.
Mark Matos and Os Beaches, Van Allen Belt, Sasha Bell, Crushed Out, DJ Neil Martinson Brick and Mortar Music Hall. 9pm, \$6-\$10.
Run Amok, Parae, Scarlet Stoic Sub-Mission. 8:15pm, \$8.
Eric Sardinas Biscuits and Blues. 8 and 10pm, \$20.
Nathan Temby vs Lee Huff Johnny Foley's Dueling Pianos. 9pm, free.
Trampled By Turtles Fillmore. 8pm, \$25.



FEMI KUTI PLAYS
THE FILLMORE SAT/19.
PHOTO BY JULIEN MIGNOT

JAZZ/NEW MUSIC

Latin Jazz All-Stars feat. Steve Turre, Chembo Corniel, Arturo O'Farrill, Nestor

Torres

Yoshi's SF. 8pm, \$25.
Midnight Flyte Rite Spot. 9pm, free.
SF Jazz Hotplate Series Amnesia. 9pm.
Stompy Jones Top of the Mark, 999 California,

AMOEBA
AMOEBA
AMOEBA
AMOEBA

**THE STORE
WITH MORE!**

**LIVE AT AMOEBA!
SAT. • JANUARY 19 • 3PM**

PADE YO LA TENGO
Fade

Fade is the most direct, cohesive album of Yo La Tengo's career, recalling the sonic innovation and lush cohesion of career high points like 1997's *I Can Hear the Heart Beating As One*.

11⁹⁸
CD

**PANTHA DU PRINCE &
THE BELL LABORATORY**
Elements Of Light

The German techno master teams up with the Norwegian bell and percussion ensemble on this remarkable project, an intersection between electronic elements and classical composition offering a deep and broad range of sounds.

10⁹⁸
CD

SALE ENDS 1/30/13

**AMOEBA SELLS
TURNTABLES!**

Top models from Audio-Technica, Music Hall, Numark, & Pro-Ject.

AMOEBA MUSIC

1855 HAIGHT STREET • SAN FRANCISCO • (415) 831-1200
2455 TELEGRAPH AVENUE • BERKELEY • (510) 549-1125

BUY-SELL-TRADE: DVDS, CDS, LPS, VIDEO GAMES & MORE! HIGHEST PRICES PAID IN CASH OR TRADE!
PARKING IS EASY, WE VALIDATE! KEZAR STADIUM LOT IN S.F. & SAETHER GATE PARKING GARAGE IN BERKELEY

ALWAYS FREE SHIPPING ON MUSIC & MOVIES ON AMOEBA.COM!

SF; www.topofthemark.com. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Get Down Boys Atlas Cafe, 3049 20 St, SF; www.atlascafe.net. 8-10pm.
Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-\$7. With DJ-host Pleasuremaker and Senor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Base: Pan-Pot, Alex Sibley Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$10.
Ritual Dubstep Temple. 10pm-3am, \$5. Trap

and bass.

Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 18

ROCK/BLUES/HIP-HOP

Asesino, Verbal Abuse, Embryonic Devourment, Psychosomatic DNA Lounge. 7pm, \$16.
Back Pages Johnny Foley's. 9pm, free.
"Bands4Bands Showcase" Slim's. 8pm, \$13. With Kaos, Potential Threat, Mystic Rage, Star Destroyer.
Black Cobra, Glitter Wizard, Lecherous Gaze

CONTINUES ON PAGE 28 >>

THE WORLDS FINEST HAND ROLLED CIGARS

YOU JUST CAN'T BEAT THE ORIGINALS



PAY NO TAXES • PAY NO DUTY

AVAILABLE ONLINE AT
www.bellhopcigars.com



Shop our online humidor today and see for yourself why thousands of satisfied cigar enthusiasts around the world call us their authentic cigar source. Select from Cohiba, Montecristo, Romeo Y Julieta, Bolivar, Hoyo de Monterrey, H. Upmann and many more.

All cigars are shipped DUTY FREE & TAX FREE, USA Delivery Guaranteed or Money Refunded. ©2012 BELLHOP CIGARS

MUSIC LISTINGS

CONT>>

Brick and Mortar Music Hall. 9pm, \$10-\$13.
Jake Bugg, Valerie June, popscene DJs
 Rickshaw Stop. 9pm, \$15-\$17.
Commissure, Let Fall the Sparrow, Skyscraper Mori Hemlock Tavern. 9:30pm, \$7.
Fidlar Amoeba Music, 1855 Haight, SF; www.amoeba.com. 6pm, free.
Fidlar, Pangea, Meat Market Bottom of the Hill. 9pm, \$10.
Hammond Organ Soul Blues Party Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Lee Huff, Jeff V., Rags Tuttle Johnny Foley's Dueling Pianos. 9pm, free.
Native Elements, Jah Yzer Elbo Room. 10pm, \$10.
Johnny Rawls Biscuits and Blues. 8 and 10pm,

\$20.
Ty Segall Fillmore. 9pm, \$22.50.
Tell River, Anju's Pale Blue Eyes, Hang Jones, Gayle Lynn and the Hired Hands Cafe Du Nord. 9pm, \$8.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
George Duke Yoshi's SF. 8pm, \$32; 10pm, \$24.
Lee Vilenski Rite Spot. 9pm, free.

FOLK/WORLD/COUNTRY

Alex Pinto Trio Red Poppy Art House. 8pm, \$8.

Queer Cumbia Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 8pm, \$3-\$7. Musica tropical, cumbia, merengue.

DANCE CLUBS

DJ What's His Fuck Riptide Tavern. 9pm, free.
Hella Tight Amnesia. 10pm, \$5.
Sebastien Drums, Justin Milla Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.
Joe Lookout, 3600 16th St., SF; www.lookouts.com. 9pm. Eight rotating DJs.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembé.
"Save KUSF Benefit" Bender's, 806 S. Van Ness, SF; www.bendersbar.com. 9pm, \$5. With KUSF in Exile DJs Zoe, Stoo Odom, Brian Springer.

SATURDAY 19

ROCK/BLUES/HIP-HOP

Chris A., Jeff V., Lee Huff Johnny Foley's Dueling Pianos. 9pm, free.
Bay Area Heat Johnny Foley's. 9pm, free.
Buttercream Gang, Youth of the Beast, Apopka, Darkroom Thee Parkside. 9pm, \$7.
Hammond Organ Soul Blues Party Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Kowloon Walled City Hemlock Tavern. 9:30pm, \$7.
London Souls, Major Powers and the Lo-Fi Symphony, Wake Up Lucid Bottom of the

Hill. 9:30pm, \$12.
Maria Muldaur Biscuits and Blues. 8 and 10pm, \$20.
Mustache Harbor Slim's. 9pm, \$20.
Paperplanes Riptide Tavern. 9:30pm, free.
Pinback, Judgement Day Bimbo's. 9pm, \$25.
Trails and Ways, Tremor Low, My Satellite Cafe Du Nord. 9pm, \$10.
Turtle Rising Thee Parkside. 3pm, free.
Wayne Wonder, Joshua, Selecta Dans-One, DJ Rob Roots Brick and Mortar Music Hall. 9pm, \$20-\$25.
Yo La Tengo Amoeba Music, 1855 Haight, SF; www.amoeba.com. 3pm, free.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
George Duke Yoshi's SF. 8 and 10pm, \$32.

Elbo Room

WED	1/16 9PM \$7	ELBO ROOM PRESENTS PAULIE RHYME WITH LIVE BAND! PLUS SWEET HAYAH, AISHA FUKISHIMA, AND BOTTOM HAMMER
THU	1/17 9:30PM \$8	AFRO-TROP-ELECTRIC-SAMBA-FUNK AFROLICIOUS: WITH DJ HOST: PLEASUREMAKER GUEST DJ ETHOS (SUBSUELO)(LA) PLUS RESIDENT PERCUSSIONISTS
FRI	1/18 10PM \$10	EARSHOT ENTERTAINMENT PRESENTS "THE SOCIAL" FEATURING NATIVE ELEMENTS PLUS JAH YZER
SAT	1/19 10PM \$5 B4 11PM \$10 AFTER	SPINNING '60S SOUL 45'S SATURDAY NIGHT SOUL PARTY WITH DJS LUCKY, PAUL PAUL, PHENGREN OSWALD (\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)
SUN	1/20 9PM \$8 ADV \$11 DOOR	DUB MISSION PRESENTS A BAY AREA EXCLUSIVE SHOW: NICKODEMUS (TURNTABLES) MEETS THE SPY FROM CAIRO (AKA ZEB) (LIVE OUD) (TURNTABLES ON THE HUDSON/WONDERWHEEL/NY) FEAT MOON PEOPLE, ARABADUB & TURNTABLES ON LAS RAMBLAS PLUS DJ SEP
MON	1/21	\$2 DRINK SPECIALS WHITE CLOUD TEARS CLUB, SPECTRE, GRILL CLOTH, AND DJ DAHMER
TUE	1/22 9PM \$8	ELBO ROOM PRESENTS DUBIOUS RANGER SUNRUNNERS GRAHAME LESH MIDNIGHT SNACKERS
WED	1/23 9PM \$6	ELBO ROOM PRESENTS PANIC IS PERFECT THE INSTITUTION RED VALLEY TRAPPERS
UPCOMING		
THU 1/24 AFTHU 1/24 AFROLICIOUS FRI 1/25 MIDNIGHT SOCIAL PLUS MYRON & E SAT 1/26 120 MINUTES SUN 1/27 DUB MISSION: DI SEP, J BOOGIE ADVANCE TICKETS WWW.BROWNPAERTICKETS.COM		
ELBO ROOM IS LOCATED AT 647 VALENCIA NEAR 17TH		

BRICK & MORTAR
MUSIC HALL
1710 MISSION ST., SAN FRANCISCO, CA 94103
BRICKANDMORTARMUSIC.COM

WED 1/16 FREE	HIGH SIERRA TROUBADOUR SESSIONS JERRY JOSEPH, SHELLEY DOTY, FRED TORPHY, MARC FRIEDMAN
THU 1/17	SMILE! PRESENTS MARK MATOS AND OS BEACHES THE VAN ALLEN BELT, SASHA BELL, CRUSHED OUT, DJ NEIL MARTINSON
FRI 1/18	BLACK COBRA GLITTER WIZARD, LECHEROUS GAZE
SAT 1/19	WANUBI PROJECT PRESENTS WAYNE WONDER JOSHUA, SELECTA DANS-ONE, DJ ROB ROOTS
WED 1/23	THE TAMBO RAYS EVIL EYES, MOONBELL, JESUS SONS
THU 1/24	KEN STRINGFELLOW THE MALDIVES, WILL SPROTT
FRI 1/25	MODERN KICKS CUMSTAIN, MUD MOUTH, DEAD WASTE, BANSHEE BOARDWALK, GLADYS
SAT 1/26	JECONTE'S ALLSTAR FUNKRAISER FOR MALI VINYL & SPECIAL GUESTS LEBO WITH BO, JECONTE & FRIENDS

THE NEW PARISH
579 18TH STREET
(AT SAN PABLO)
OAKLAND, CA 94612
THENEWPARISH.COM

THURSDAY 1/17
LOMMORI PRODUCTION PRESENTS
THE CHAW
CALDECOTT, THE BRUISES, SPIRAL ELECTRIC, AND SPECIAL GUEST DJ DUKE OF WINDSOR

SATURDAY 1/19
AESOP ROCK
WITH ROB SONIC & DJ BIG WIZ
BUSDRIVER

WEDNESDAY 1/23 FREE
1234 GO RECORDS AND TRUMER PILS PRESENT
LENZ
THE MALLARD, CASEY AND BRIAN

SATURDAY 1/26
THEPEOPLE OAKLAND

THURSDAY 1/31
EMILIE AUTUMN

LIVE MUSIC

WEDNESDAY 01/16 8PM • \$6 ADV & \$8 DOOR	Brolly Guy Fox Stranger Than Fact
THURSDAY 01/17 9PM • \$10 ADV & DOOR	Jerry Joseph Kate Burkart
FRIDAY 01/18 9PM • \$10 ADV & DOOR	Jerry Joseph Lucy Michelle
SATURDAY 01/19 9PM • \$8 ADV & \$10 DOOR	Bray Stop Motion Poetry Fourth and King
SUNDAY 01/20 8PM • \$10 ADV & DOOR	The Dirty Hand Family Band Angel and the Badman Miss Lonely Hearts You're The Queen Cossette
MONDAY 01/21 8PM • \$FREE	Open mic with Brendan Getzell
TUESDAY 01/22 8PM • \$7 ADV & DOOR	Jordan Carp Jeb Havens No Lovely Thing
WEDNESDAY 01/23 8PM • \$8 ADV & DOOR	Heavy Glow Trapdoor Social Blue Genes
THURSDAY 01/24 9PM • \$5 ADV & DOOR	The Wave Commission High Cliffs The Moonlight Orchestra Chingadero
FRIDAY 01/25 9PM • \$8 ADV & DOOR	Io Echo The Happy Hollows White Teeth

twitter.com/hotelutah
facebook.com/hotelutahsaloon
ADVANCE TIX AT HOTELUTAH.COM
500 4th Street • (415) 546-6300

CAFE DU NORD
2170 MARKET STREET
415.861.5016
BOX OFFICE NOW OPEN FOR PHONE SALES ONLY MON-FRI, 2-6PM

WEDNESDAY JAN 16TH 8PM \$10/S12 (JAZZ/EXPERIMENTAL)	TODD SICKAFOOSE'S TINY RESISTORS ERIK DEUTSCH BAND ADAM LEVY
THURSDAY JAN 17TH 9PM \$10 (INDIE)	ADIOS AMIGO CITY TRIBE GHOST TIGER
FRIDAY JAN 18TH 9PM \$8 (COUNTRY/AMERICANA)	SPRIT VIBRATIONS PRESENTS: TELL RIVER (CD RELEASE) ANJU'S PALE BLUE EYES HANG JONES GAYLE LYNN & THE HIRED HANDS
SATURDAY JAN 19TH 9PM \$10 (INDIE)	TRAILS AND WAYS TREMOR LOW MY SATELLITE
SUNDAY JANUARY 20TH 8:30PM \$10 (ROCK/BLUES)	BESO NEGRO SAGE STEAKHOUSE
TUESDAY JANUARY 22ND 9PM \$10 (ROCK POP)	GIN WIGMORE
WEDNESDAY JANUARY 23RD 8:30PM \$10 (INDIE)	JHAMEEL COAST JUMPER • GIRAFFAGE
THURSDAY JANUARY 24TH 8PM \$10 (ROCK/POP)	NATE CURRIN (WITH BAND) BRIAN FUENTE (THE VOICE) JASON PATRICK STEVENS
FRIDAY JANUARY 25TH 9PM \$10 (ROCK)	RIVAL SONS
SATURDAY JANUARY 26TH 9:30PM \$7 (DANCE/ELECTRO)	DARK ROOM 2.0: 2 YEAR ANNIVERSARY HOSTED BY KATABATIK FEAT. NEZZY IDY • ZANIA MORGAN DJ IDENTITY THIEF • HOSTESS LADY BEAR DJ'S LE PERY & OMAR PEREZ
TUESDAY JANUARY 29TH 8:30PM \$12 (ROCK/SOUL)	VINTAGE TROUBLE
WEDNESDAY JANUARY 30TH 8:30PM \$8 (INDIE)	RIN TIN TIGER THE LOWER 48
THURSDAY JANUARY 31ST 8PM \$16 (COMEDY)	"SAD FUCKING QUEER" FEATURING: SCOTT CAPURRO
FRIDAY FEBRUARY 1ST 9PM \$8/S10 (ROCK/POP)	SMILE! PRESENTS: BART DAVENPORT (LA) HOT LUNCH • LENZ • PUCE MOMENT DI NEIL MARTINSON (SMILE!)

UPCOMING SHOWS:

- 2/2 **PAUL KELLY** (DUO)
- 2/5 **HEY OCEAN!**
- 2/6 **WORTH TAKING**
- 2/8 **REIGNWOLF**
- 2/9 **SASSAPARILLA**
- 2/10 **BIG TREE**
- 2/11 **WHAT MADE MILWAUKEE FAMOUS**
- 2/14 **KRIS ALLEN**
- 2/14 **STARRED** (W/ SPECIAL GUESTS)
- 2/15 **THIS CHARMING BAND**

MEZZANINE
444 Jessie Street
FRIDAY - JANUARY 18 • 9PM - 4AM
DIRTYBIRD
JUSTIN MARTIN • J. PHILIP
LEROY PEPPERS • WORTHY



SATURDAY - JANUARY 19 - 9PM
THE BUDOS BAND
SF FUNK FEST AFROLICIOUS (LIVE)



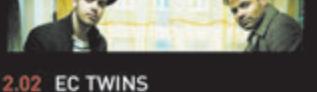
SATURDAY - JANUARY 26 - 9PM
LLOYD & LOVERANCE



TUESDAY - JANUARY 29 - 7PM
REGGIE WATTS
REGGIDENCY: A REGGIE WATTS SERIES
ROBERT GLASPER • CHRIS DAVE



FRIDAY - FEBRUARY 1 - 9-5AM
TALE OF US - PILLOWTALK (LIVE)



2.02 **EC TWINS**
2.08 **BIG FREEDIA + MIKE Q**
2.09 **SF MARDI GRAS 2013**
2.10 **STELLA**: Michael Ian Black
Michael Showalter, David Wain
2.14 **MELANIE FIONA**
2.16 **CAM'RON**
3.09 **AEROPLANE**
3.14 **EMANCIPATOR**
4.12 **YEASAYER**
4.26 **SHUGGIE OTIS**

MEZZANINESF.COM | 415.625.8880 | 21+

MUSIC LISTINGS

CONT>>

10pm, \$24.
Linda Kosut, Benn Bacot Bliss Bar, 4026 24 St. SF; www.blissbarsf.com. 7pm, \$22.

FOLK/WORLD/COUNTRY

Brazil and Beyond with Sandy Cressman
Trio Bissap Baobab, 3372 19th St, SF; www.bissappaobab.com. 6:30pm, free.
Paula Frazer, Rusty Miller, New Family Band Rite Spot. 9pm, free.
Hillbilly Swing with B Stars Amnesia. 9pm, \$7.
Twang Sunday Thee Parkside. 4pm, free. With Nobody From Nashville.

DANCE CLUBS

Beats for Brunch Thee Parkside. 11am, free.

With Chef Josie and DJ Motion Potion.
Dub Mission Elbo Room. 9pm, \$8-\$11. With Nickodemus, Spy from Cairo, DJ Sep.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 21

ROCK/BLUES/HIP-HOP

Damir Johnny Foley's. 9pm, free.
White Cloud, Tears Club, Spectre, Grill Cloth Elbo Room. 9pm, \$5.
Quicksand, Title Fight Regency Ballroom. 8pm, \$28.

JAZZ/NEW MUSIC

Craig and Meredith Rite Spot. 8:30pm, free.

Mike Olmos Jazz Biscuits and Blues. 7:30pm, \$12.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
Death Guild DNA Lounge. 9:30pm, \$3-\$5. With Decay, Joe Radion, Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncollins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 22

ROCK/BLUES/HIP-HOP

Dubious Ranger, Sunrunners, Grahame Lesh, Midnight Snackers Elbo Room. 9pm, \$8.
Fat Tuesday Band Biscuits and Blues. 8 and 10pm, \$15.
God Module, Mordacious, Flesh Industry DNA Lounge. 9pm, \$12.
Hot Fog, Buffalo Tooth, Wild Eyes, DJ D'Sasster Riptide Tavern. 9:30pm, \$6.
Li Xi, Former Friends of Young Americans, Ash Reiter Amnesia. 9pm, \$7.
Stan Erhart Band Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Muriel Anderson with Tierra Negra Yoshi's

8pm, \$20.

FOLK/WORLD/COUNTRY

Brazilian Zouk Bissap Baobab, 3372 19th St, SF; www.bissappaobab.com. 8:30pm, \$5.

DANCE CLUBS

KPT F8, 1192 Folsom, SF; www.feightsf.com. 9pm, \$5.
Stylus John Collins Lounge, 138 Minna, SF; www.johncollins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane.
Takin' Back Tuesdays Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 10pm. Hip-hop from the 1990s. **SFBG**



BEBE MILLER COMPANY: A HISTORY

FRI & SAT, JAN 25 & 26, 2013 // 8 PM // YBCA FORUM



Supported, in part, by the New England Foundation for the Arts.

nefa
NEW ENGLAND FOUNDATION FOR THE ARTS

"Bebe Miller is a cartographer of human emotions, mapping the landscapes of the passions of her dance with luminous intelligence." — WASHINGTON POST

ybcayou \$15/month
+All-Access Pass +Art +Music +Film +Dance +Ideas +Exclusive Events +People Like You



YERBA BUENA CENTER FOR THE ARTS // YBCA.ORG // 415.978.2787

THE BOTTOM OF THE HILL

THURSDAY JAN 17 2013 8PM DOORS \$10 • AA Hurricane Sandy Relief Show

BIG TREE, STRANGE VINE, BONNIE & THE BANG BANG, OWL PAWS

FRIDAY JAN 18 2013 8:30 PM DOORS \$10 • AA

FIDLAR, PANGEA, MEAT MARKET

SATURDAY JAN 19 2013 8:30 PM DOORS \$12 • 21+

THE LONDON SOULS, MAJOR POWERS & THE LO-FI SYMPHONY, WAKE UP LUCID

SUNDAY JAN 20 2013 8:30 PM DOORS \$8 • 21+

GIGGLE PARTY, BELLA NOVELA, SPIDER HEART CD RELEASE

WEDNESDAY JAN 23 2013 8:30 PM DOORS \$10 • 21+

BUCKEYE KNOLL, THESE OLD WOUNDS WITH LIA ROSE, THE CREAK

TH 24 FR 25

LE PANIQUE, GREATER SIRENS, FAKE YOUR OWN DEATH VIDEO RELEASE PARTY

SA 26 SU 27

WOVENHAND, VIR, YASSOU BENEDICT SF ROCK PROJECT's Tribute to... BLACK SABBATH and FRANK ZAPPA / CAPTAIN BEEFHEART

WE 30 FR 31

CELLAR DOORS, THE SPYRALS, TEAM CANDY, CURE FOR GRAVITY, HOPE CHEST

bottomofthehill.com/tickets.html
1233 17TH ST. - SF. 415-626-4455

BOTTOM OF THE HILL

BLUE BEAR SCHOOL OF MUSIC

FORT MASON • SOMA

all ages and all levels welcome!



Make Some Music, Make Some Friends

bluebearmusic.org
(415) 673-3600

The Page

Comfort * Style

Cocktails 22 Tap Beers Pool Tables



298 Divisadero at Page
415-255-6101
www.thepagebar.com

Bender's

SF ★ CA
KITCHEN OPEN MON-SAT AT 6PM

1/16 "WHISKEY WEDNESDAY'S"
\$5 PBR AND WHISKEY SHOT ALL NIGHT LONG

1/19 "DEAD AIR SAVIOURS WITH GUESTS 10PM ONLY \$5"

1/20 "SCHLITZ INDUSTRY NIGHT"
\$4 SHOTS OF FERNET BRANCA
\$2 SCHLITZ BOTTLES
\$5 SHOTS BULLEIT BOURBON
\$3 STOLLI SHAKY SHOTS
FREE SNACKS FROM CLARE'S DELI

1/21 "MOJITO MONDAYS"
\$5 MOJITOS ALL DAY AND ALL NIGHT
HAPPY HOUR 11 P.M. TO 2 A.M.
\$1 OFF DRAFT/WELL

1/22 "TEQUILA TERROR TUESDAY'S"
\$6 SHOT OF TEQUILA WITH A CAN OF TECATE

BENDER'S BAR & GRILL
806 S. VAN NESS @ 19TH ★ 415.824.1800
★ MON-THU 4PM-2AM ★ FRI-SUN 2PM-2AM ★
★ WWW.BENDERSBAR.COM ★

STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see *Picks*. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Dear Harvey New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Previews Fri/18-Sat/19 and Jan 23-25, 8pm. Opens Jan 26, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Feb 24. New Conservatory Theatre Center performs Patricia Loughrey's play about Harvey Milk, drawn from over 30 interviews.

The Little Foxes Tides Theatre, 533 Sutter, SF; www.tidestheatre.org. \$20-38. Opens Fri/18, 8pm. Runs Wed-Sat, 8pm. Through Feb 23. Tides Theatre Company performs a modern take on the Lillian Hellman classic.

Manic Pixie Dream Girl ACT Costume Shop Theater, 1117 Market, SF; www.manicpixiedreamgirl.org. \$25-35. Opens Thu/17, 8pm. Runs Thu-Sun, 8pm. Through Feb 10. A stock character takes the power back in PlayGround's world premiere of Katie May's play, based on her graphic novel.

Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Opens Wed/16, 7 and 9pm. Runs Wed, 7 and 9pm. Open-ended. Lady Bear, Trixie Carr, Heklina, and D'Arcy Drollinger star in this drag tribute to the long-running HBO show.

BAY AREA

Somewhere Mountain View Center for the Performing Arts, 500 Castro, Mtn View; www.theatreworks.org. \$23-73. Previews Wed/16-Fri/18, 8pm. Opens Sat/19, 8pm. Runs Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Feb 10. TheatreWorks performs Matthew Lopez's play about a 1960s Puerto Rican family caught up in the filming of *West Side Story*.

ONGOING

Bell, Book and Candle SF Playhouse, 450 Post, SF; www.sfplayhouse.org. \$30-60. Wed/16-Thu/17, 7pm; Fri/18-Sat/19, 8pm (also Sat/19, 3pm). John van Druten's 1950 Broadway comedy (later a film with Jimmy Stewart and Kim Novak) is the fluff that woozy holiday evenings are made on, striking an appealing balance between wacky storyline, witty banter, and lightly lathered romance. Director Bill English's sure treatment for SF Playhouse features enjoyable performances across the cast. (Avila)

Foodies! The Musical Sheldon Theatre, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Hedwig and the Angry Inch Boxcar Playhouse, 505 Natoma, SF; www.boxcartheatre.org. \$25-35. Wed-Sat, 8pm (also Sat, 5pm). Through Jan 26. Boxcar's popular production of John Cameron Mitchell's glam-rock musical returns, starring a rotating cast of Hedwigs.

Hippy Icon, Flower Geezer and Temple of Accumulated Error Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm; Sun, 2pm. Through Feb 10. Wavy Gravy holds forth on his legendary life and times.

The Listener: Short Stories on Stage, A Cycle of Original Comic Stories Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Sat, 8pm; Sun, 5pm (Jan 27, shows at 3 and 7pm). Through Jan 27. Charlie Varon reads five comic short stories, pre-

WHO YOU CALLING QUIRKY? MANIC PIXIE DREAM GIRL PREMIERES THU/17. PHOTO BY CHESCA RUEDA



ON THE CHEAP

sented in two parts. Part two: Sat/19-Sun/20 and Jan 26; parts one and two in succession: Jan 27. **"Risk Is This...The Cutting Ball New Experimental Plays Festival"** Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. Free (\$20 for reserved seating; \$50 for five-play reserved seating festival pass). Through Feb 9. Three new works (by Sean San José, Dipika Guha, and Basil Kreimendahl) and two new "Risk Translations."

Something Cloudy, Something Clear Eureka Theatre, 215 Jackson, SF; www.therhino.org. \$15-30. Wed/16-Sat/19, 8pm; Sun/20, 7pm. Theatre Rhinoceros performs one of Tennessee Williams' lesser-known works, based on the playwright's own early years.

The Waiting Period Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm. Extended through Jan 26. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

The World's Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-50. Sun, 11am. Extended through March 17. The Amazing Bubble Man (a.k.a. Louis Pearl) continues his family-friendly bubble extravaganza.

BAY AREA

Acid Test: The Many Incarnations of Ram Dass Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$15-50. Sat, 8pm; Sun, 5pm. Extended through Feb 17. Lynne Kaufman's new play stars Warren David Keith as the noted spiritual figure.

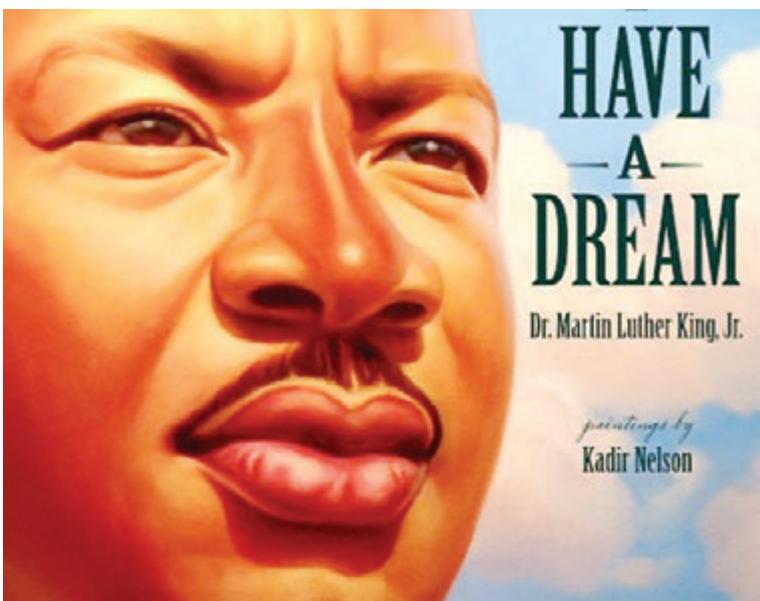
Intimate Apparel Pear Avenue Theatre, 1220 Pear, Mtn View; www.thepear.org. \$10-30. Thu-Sat, 8pm; Sun, 2pm. Through Jan 27. Pear Avenue Theatre performs Lynn Nottage's drama about a seamstress in 1905 New York City.

Troublemaker, or the Freakin Kick-A Adventures of Bradley Boatwright Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; www.berkeleyrep.org. \$29-77. Tue and Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Feb 3. Berkeley Rep presents the world premiere of a play — about a 12-year-old wannabe superhero — it commissioned from writer Dan LeFranc.

Woyzeck Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$23-35. Wed/16-Thu/17, 7pm; Fri/18-Sat/19, 8pm (also Sat/19, 5pm); Sun/20, 5pm. Shotgun Players presents Tom Waits, Kathleen Brennan, and Robert Wilson's tragic musical, based on an unfinished 1837 play by Georg Büchner. **SFBG**

SATURDAY 19

Thien Pham talks Sumo Cartoon Art Museum, 655 Mission, SF; www.cartoonart.org. 1-3pm, free. Bay Area comic book artist Thien Pham pens compulsively-readable odes to the Asian American experience. His newest release Sumo tells the story of a depressed football player cum sumo wrestling trainee — hear the inspiration behind the tale at this signing-discussion.



KADIR NELSON'S NEW BOOK MAKES PERFECT READING BEFORE MONDAY'S MLK JR. FESTIVITIES.

PHOTO VIA NORCAL MLK JR. COMMUNITY FOUNDATION

On the Cheap listings by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see *Picks*.

WEDNESDAY 16

Lyrics and Dirges reading series Pegasus Book, 2349 Shattuck, Berk. www.pegasusbookstore.com. 7:30pm, free. A monthly reading series that mixes the talents of established and emerging writers, this edition of Lyrics and Dirges features Gulf War vet Sean McLain Brown, Stanford Ph.D. candidate Cam Awkward-Rich, creator of Sit Next to a Black Person Month Kwan Booth, and more.

THURSDAY 17

"Putting the Science of Emotion Into Ocean Conservation" Bay Model Visitor Center, 2100 Bridgeway, Sausalito. 7pm, \$5 suggested donation. Wallace J. Nichols is of the mind that preserving our oceans is all in our heads. Really — his theory is that cognitive science (the human brain's neurological response to the sea) could be the ticket to saving our waterscapes. Today, he'll explain in this lecture.

Tilt: The Battle to Save Pinball lecture and movie Pacific Pinball Museum, 1510 Webster, Alameda. www.pacifcpinball.org. Also Sun/20, 6pm, free. For pinball play, \$15/adults, \$7.50/kids. No one is in favor of less pinball machines, surely. But what is the reason for their gradual disappearance? Find out with filmmaker Jeff M. Giordano's movie on the subject. After the showing, Giordano will lead a group discussion on the matter.

Mission Community Market returns Bartlett between 21st and 22nd Sts., SF. www.missioncommunitymarket.org. 4-8pm, free. "Small but mighty" is how the MCM planners characterize the newly-returned winter version of this Mission farmers market. Yummy treats from Blue House Farm produce to Coastsides Farms smoked fish will be for sale, and Uni and her Ukelele will pluck from 6-8pm.

Third and 22nd Streets Microhood Event Third and 22nd Sts. and surrounding neighborhood, SF. www.bolditalic.com. 6-8pm, free. The Bold Italic continues in its grand tradition of highlighting tiny slices of San Francisco where commercial activity is growing. Today, head to the Dogpatch for chocolate samples from Alter Eco, a photobooth at Orange Photography, wholesale prices on framed works at Oberon Design, wine tasting at Spicy Vine Wine, and new-to-the-area La Fromagerie's cheese tasting.

SUNDAY 20

"Small Gems" print show Crown Point Press, 20 Hawthorne, SF. www.crownpoint.com. Small-scale prints by a host of artists including Dorothy Napangardi, Sol LeWitt, and William Bailey.

"Living the Dream: Status, Luxury, and America" Studio 17 Gallery, 3265 17th St., SF. www.studio17sf.com. 6-9pm, free. Artist Angie Crabtree and her 13-year-old daughter Jessie Rai join forces for this visual exhibit of their version of the American dream. Jessie sketched luxury foods, Angie finished portraits of USA icons like President Obama and Steve Jobs, in moss, sugar, and wood veneer.

"Periodic Calendar" Electric Works, 1360 Mission, SF. www.selectricworks.com. 2-3pm, free. Joey Sellers and art collective Ape Con Myth open up this exhibit featuring their take on the periodic table. Dates and time, remixed, are promised.

Fine Print Fair Fort Mason Conference Center, SF. www.ipfd.org. 10am-6pm, free. Also Sun/20 11am-5pm, free. 15 art dealers have brought prints ready to be collected, images created by artists near and far, beginning and long dead — one of the fair's major draws is work by 16th to 19th century European masters.

MONDAY 21

"Coffee and Sustainability" Port Authority Building, Ferry Building, 1 Sausalito, SF. www.bookpassage.com. 6pm, \$5. Is our cumulative caffeine addiction getting in the way of our planet's health? It doesn't have to! Jitter over to the Ferry Building for this panel discussion, which features the founder of Blue Bottle, an environmental professor who specializes in coffee agricultural systems, and the author of Left Coast Roast, a West Coast guide to roasters and brewers.

MLK Jr. Day Oakland celebration McClymonds High School, 2607 Myrtle, Oakl. (510) 652-5530, www.ahc-oakland.org. 10am-noon, donations welcome. Community violence prevention group Attitudinal Healing Connection is putting on this MLK Day program, which celebrates people who've made a difference in their neighborhoods. San Francisco State University Africana studies professor Wade Nobles provides the keynote address, and local choral and dance groups will perform. **SFBG**

FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarro. For rep house showtimes, see *Rep Clock*. For complete film listings, see www.sfbg.com.

OPENING

Broken City It's a tough guy-off when an ex-cop (Mark Wahlberg) dares to take on New York's corrupt mayor (Russell Crowe). (1:47)

Hellbound? See "Damnation Investigation." (1:25)

Yerba Buena Center for the Arts. The Last Stand In Arnold Schwarzenegger's first leading role since that whole Governor business, he plays a small-town sheriff doing battle with an escaped drug kingpin. (1:47) *Shattuck*.

The Law in These Parts Raanan Alexandrowitz's documentary is a rather extraordinary historical record: he interviews numerous retired Israeli judges and lawyers who shaped and enforced the country's legal positions as occupiers of Palestinian land and "temporary guardians" of a Palestinian populace living under foreign occupation. The key word there is "temporary" — in using here a different (military rather than civil) justice from the one Israeli citizens experience, Israel has been able to exert the extraordinary powers of an invading force in wartime. But what is "temporary" about an occupation that's now lasted nearly 45 years? How can the state justify (under Geneva Convention rules, for one thing) building permanent Jewish settlements that now house about half a million Israelis on land that is as yet not legally Israel's? By constantly changing the terms and laws of occupation, they do just that. If many policies have been perhaps necessary to control terrorist attacks, one can argue that they and other policies have created the climate in which oppositional fervor and terroristic acts were bound to flourish. That, of course, is a political-ethical judgement far beyond the public purview of the judges and others here, whose dry legalese admits no personal culpability — and indeed sometimes seems almost absurdly divorced from real-world ethics and consequence, which of course serves an increasingly rigid governmental stance just fine. Without preaching, *The Law in These Parts* raises a number of discomfiting questions about bending law to suit an agenda that in any other context would seem frankly unlawful. (1:40) *Roxie*. (Harvey)

Let Fury Have the Hour Though its message — that creative expression is a powerful, meaningful way to fight oppression — is a valuable one, Antonio D'Ambrosio's *Let Fury Have the Hour* covers turf well-trod for anyone who has ever seen a documentary about punk rock and social justice. (Especially when it contains usual suspects like Ian MacKaye, Shepard Fairey, and Billy Bragg waxing nostalgic about how nonconformist they were in the 1980s.) In truth, *Fury* is more collage than doc, pasting together talking-head interviews (also here: Chuck D, John Sayles, Van Jones, Tom Morello, Boots Riley, and Wayne Kramer, plus a few token women, chiefly Eve Ensler) with a mish-mash of sepia-toned stock footage that more or less thematically complements what's being discussed at the time. A more focused examination of D'Ambrosio's thesis might have resulted in a more effective film — like, say, an in-depth look at how Sayles' politically-themed films (here, he reads from the script for 1987's *Matewan* in a frustratingly brief segment) are echoed in works by contemporary artists and citizen journalists, particularly now that the internet has opened up a global platform for protest films. Listen: I admire what the film is trying to do. I am OK with watching yet another doc that contains the phrase "Punk rock politicized me." But with too much lip service and precious little depth, *Fury*'s fury ends up feeling a bit diluted. (1:40) *Balboa*. (Eddy)

LUV Baltimore native Sheldon Candis drew from his own childhood for this coming-of-age tale, which takes place in a single day as 11-year-old "little man" Woody (Michael Rainey Jr.) tags along with his uncle, Vincent (Common), recently out of jail and rapidly heading back down the criminal path. With both parents out of the picture, Woody's been raised by his grandmother (Lorette McKeith), so he idolizes Vincent even though it's soon clear the short-tempered man is no hero. Of course, things go horribly awry, bloody lessons are learned, tears are shed, etc. Despite the story's autobiographical origins, the passable *LUV* suffers greatly by inviting comparisons to *The Wire* — the definitive docudrama examining drug crime in Baltimore. Most blatantly, sprinkled into an all-star cast (Dennis Haysbert, Danny Glover, Charles S. Dutton) are supporting characters played by *Wire* icons Michael K. Williams (as a cop) and Anwan "Slim Charles" Glover (as a meaner Slim Charles, basically). Perhaps if you've never seen the show this wouldn't be distracting — but if that's the case, you should really be watching *The Wire* instead of *LUV* anyway. (1:34) (Eddy)

CONTINUES ON PAGE 32 >>

FILM LISTINGS

CONT>>

Mama Two long-lost children bring something supernatural home with them in this horror flick starring Jessica Chastain and Nikolaj "Jaime Lannister" Coster-Waldau. (1:40) *California*. **The Rabbi's Cat** A rabbi, a Muslim musician, two Russians (a Jew and a boozy Christian), and two talking animals hop into an antique Citroën for a road trip across Africa. No, it's not the set-up for a joke; it's the premise for this charming animated film, adapted from Joann Sfar's graphic novel (the author co-directs with Antoine Delesvaux). In 1930s Algiers, a rabbi's pet cat suddenly develops the ability to talk — and read and write, by the way — and wastes no time in sharing opinions, particularly when it comes to religion ("God is just a comforting invention!") When a crate full of Russian prayer books — and one handsome artist — arrives at the rabbi's house, man and cat are drawn into the refugee's search for an Ethiopian city populated by African Jews. Though it's not suitable for younger kids (there's kitty mating, and a few bursts of surprising violence) or diehard Tintin fans (thanks to a randomly cranky spoof of the character), *The Rabbi's Cat* is a lushly illustrated, witty tale of cross-cultural clashes and connections. Rockin' soundtrack, too. (1:29) *Smith Rafael*. (Eddy)

ONGOING

Amour Arriving in local theaters atop a tidal wave of critical hosannas, *Amour* now seeks to tempt popu-

MARK WAHLBERG FIGHTS CORRUPTION IN *BROKEN CITY*,
OUT FRI/18. PHOTO BY BARRY WETCHER



lar acclaim — though actually *liking* this perfectly crafted, intensely depressing film (from Austrian director Michael Haneke) may be nigh impossible for most audience members. Eightysomething former music teachers Georges and Anne (the flawless Jean-Louis Trintignant and Emmanuelle Riva) are living out their days in their spacious Paris apartment, going to classical concerts and enjoying the comfort of their relationship. Early in the film, someone tries to break into their flat — and the rest of *Amour* unfolds with a series of invasions, with Anne's declining health the most distressing, though there are also unwanted visits from the couple's only daughter (an appropriately self-involved Isabelle Huppert), an inept nurse who disrespects Anne and curses out Georges, and even a rogue pigeon that wanders in more than once. As Anne fades into a hollow, twisted, babbling version of her former self, Georges also becomes hollow and twisted, taking care of her while grimly awaiting the inevitable. Of course, the movie's called *Amour*, so there's some tenderness involved. But if you seek heartwarming hope and last-act uplift, look anywhere but here. (2:07) *Albany, Clay, Smith Rafael*. (Eddy)

Django Unchained Quentin Tarantino's spaghetti western homage features a cameo by the original Django (Franco Nero, star of the 1966 film), and solid performances by a meticulously assembled cast, including Jamie Foxx as the titular former slave who becomes a badass bounty hunter under the tutelage of Dr. Schultz (Christoph Waltz). Waltz, who won an Oscar for playing the evil yet befuddlingly delightful Nazi Hans Landa in Tarantino's 2009 *Inglourious*

Basterds, is just as memorable (and here, you can feel good about liking him) as a quick-witted, quick-drawing wayward German dentist. There are no Nazis in *Django*, of course, but Tarantino's taboo du jour (slavery) more than supplies motivation for the filmmaker's favorite theme (revenge). Once Django joins forces with Schultz, the natural-born partners hatch a scheme to rescue Django's still-enslaved wife, Broomhilda (Kerry Washington), whose German-language skills are as unlikely as they are convenient. Along the way (and it's a long way; the movie runs 165 minutes), they encounter a cruel plantation owner (Leonardo DiCaprio), whose main passion is the offensive, shocking "sport" of "Mandingo fighting," and his right-hand man, played by Tarantino muse Samuel L. Jackson in a transcendently scandalous performance. And amid all the violence and racist language and Foxx vengeance-making, there are many moments of screaming hilarity, as when a character with the Old South 101 name of Big Daddy

(Don Johnson) argues with the posse he's rounded up over the proper construction of vigilante hoods. It's a classic Tarantino moment: pausing the action so characters can blather on about something trivial before an epic scene of violence. Mr. Pink would approve. (2:45) *Four Star, Metreon, 1000 Van Ness, Presidio, Sundance Kabuki*. (Eddy)

Gangster Squad It's 1949, and somewhere in the Hollywood hills, a man has been tied hand and foot to a pair of automobiles with the engines running. Coyotes pace in the background like patrons queuing up for a table at Flour + Water, and when dinner is served, the presentation isn't very pretty. We're barely five minutes into Ruben Fleischer's *Gangster Squad*, and fair warning has been given of the bloodletting to come. None of it's quite as visceral as the opening scene, but Fleischer (2009's *Zombieland*) packs his tale of urban warfare with plenty of stylized slaughter to go along with the glamour shots

of mob-run nightclubs, leggy pin-curled dames, and Ryan Gosling lounging at the bar cracking wise. At the center of all the gunplay and firebombing is what's framed as a battle for the soul of Los Angeles, waged between transplanted Chicago mobster Mickey Cohen (Sean Penn) — who wields terms like "progress" and "manifest destiny" as a rationale for a continental turf war — and a police sergeant named John O'Mara (Josh Brolin), tasked with bringing down Cohen's empire. The assignment requires working under cover so deep that only the police chief (Nick Nolte) and the handpicked members of O'Mara's "gangster squad" — including Gosling, a half-jaded charmer who poaches Cohen's arm candy (Emma Stone) — know of its existence. This leaves plenty of room for improvisation, and the film pauses now and again to wonder about what happens when you pit brutal amorality against brutal morality, but it's a rhetorical question, and no one shows much interest

"ACTION-PACKED, SUSPENSEFUL AND FUN!"
TERRA.COM

"CLASSIC SCHWARZENEGGER!" "A TOTAL BLAST!"
ARTISTODIRECT

"JOHNNY KNOXVILLE IS HILARIOUS!"
JAMES OSTER, JOBDL

NOT IN HIS TOWN. NOT ON HIS WATCH.
ARNOLD SCHWARZENEGGER JOHNNY KNOXVILLE
THE LAST STAND

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
STRONG BLOODY VIOLENCE THROUGHOUT, AND LANGUAGE.
SOUNDTRACK AVAILABLE ON LIONSGATE RECORDS
THELASTSTANDFILM.COM

LIONSGATE
[NYSE: LGF]

IN THEATERS EVERYWHERE JANUARY 18!

5 ACADEMY AWARD® NOMINATIONS
—WINNER—
BEST PICTURE **BEST ACTRESS** **BEST DIRECTOR**
—WINNER—
GOLDEN GLOBE® AWARD
BEST FOREIGN LANGUAGE FILM

Jean-Louis TRINTIGNANT EMMANUELLE RIVA
AMOUR
A Film by MICHAEL HANEKE

PG-13

LANDMARK THEATRES
NOW PLAYING **Clay Theatre**
Fillmore at Clay • (415) 561-9921
VIEW THE TRAILER AT WWW.AMOURTHEMOVIE.COM

ON OVER 125 TOP TEN LISTS

**"DAZZLING! SENSUAL!
WITTY! INSPIRED!
ENDEARINGLY LOOPY!"**
—Variety

An absorbing, nuanced and vividly animated tale of adventure, ambivalent morality and talking animals.
—The Village Voice

The Rabbi's Cat

Based on the Best Selling Graphic Novel by JOANN SFAR

STARTS FRIDAY, LANDMARK THEATRES EMBARCADERO
JANUARY 18TH 1 EMBARCADERO CENTER, PROMENADE LEVEL
(415) 352-0835 SAN FRANCISCO

SMITH RAFAEL FILM CENTER
1118 FOURTH STREET (BETWEEN A & B)
(415) 454-1222 SAN RAFAEL

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.ltsf.com/marina_theatre

Metreon Fourth St/Mission.

1-800-FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Sundance Kabuki Cinema Post/Fillmore. 929-4650.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

New Parkway 474 24th St, Oakl. (510) 658-7900.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980. **SFBG**

FILM LISTINGS

TEAM AMERICA: WORLD POLICE (2004) PLAYS THE CASTRO'S FRI/18 MARIONETTE DOUBLE FEATURE.

in it. Dragged down by talking points that someone clearly wanted wedged in (as well as by O'Mara's ponderous voice-overs), the film does better when it abandons gravitas and refocuses on spinning its mythic tale of wilder times in the Golden State. (1:53) *Meteoan*, 1000 Van Ness. (Raport)

Only the Young First seen locally at the 2012 San Francisco International Film Festival, this documentary from Elizabeth Mims and Jason Tippet is styled like a narrative and often shot like a fine art photograph (or at least a particularly bitchin' Instagram), with an unexpectedly groovy soundtrack. It follows a pair of high schoolers with ever-changing hairstyles in dried-up Santa Clarita, Calif. — a burg of abandoned mini-golf courses and squatter's houses, and a place where the owner of the local skate shop seems equally obsessed with tacos and Jesus. It's never clear where Garrison and Kevin fall on the religious spectrum — though "the church" has a looming importance, influencing relationships if not wardrobe choices — but one gets the feeling all they *really* care about is skateboarding, with their own friendship a close second. Less certain are Garrison's feelings about punky, tough-yet-sweet gal pal Skye — especially when they begin spending time with new flames. *Only the Young*'s seemingly random choice of subjects works to its advantage, capturing the kids' unaffected, surprisingly honest point of view on subjects as varied as cars, dating, college, the economy, and Gandalf Halloween costumes. (1:10) *Roxie*. (Eddy)

Zero Dark Thirty The extent to which torture was actually used in the hunt for Osama Bin Laden may never be known, though popular opinion will surely be shaped by this film, as it's produced with the same kind of "realness" that made Kathryn Bigelow's previous film, the Oscar-winning *The Hurt Locker* (2008), so potent. *Zero Dark Thirty* incorporates torture early in its chronology — which begins in 2003, after a brief opening that captures the terror of September 11, 2001 using only 911 phone calls — but the practice is discarded after 2008, a sea-change year marked by the sight of Obama on TV insisting that "America does not torture." (The "any more" goes unspoken.) Most of *Zero Dark Thirty* is set in Pakistan and/or "CIA black sites" in undisclosed locations; it's a suspenseful procedural that manages to make well-documented events (the July 2005 London bombings; the September 2008 Islamabad Marriott Hotel bombing) seem shocking and unexpected. Even the raid on Bin Laden's HQ is nail-bitingly intense. The film immerses the viewer in the clandestine world, tossing out abbreviations ("KSM") for al-Qaeda bigwig Khalid Sheikh Mohammed and jargon ("tradecraft") without pausing for a breath. It is thrilling, emotional, engrossing — the smartest, most tightly-constructed action film of the year. At the center of it all: a character allegedly based on a real person whose actual identity is kept top-secret by necessity. She's interpreted here in the form of a steely CIA operative named Maya, played to likely Oscar-winning perfection by Jessica Chastain. No matter the film's divisive subject matter, there's no denying that this is a powerful performance. "Washington says she's a killer," a character remarks after meeting this seemingly delicate creature, and he's proven right long before Bin Laden goes down. Some critics have argued that character is underdeveloped, but anyone who says that isn't watching closely enough. Maya may not be given a traditional backstory, but there's plenty of interior life there, and it comes through in quick, vulnerable flashes — leading up to the payoff of the film's devastating final shot. (2:39) *Balboa*, *Marina*, 1000 Van Ness, SF Center, *Sundance Kabuki*. (Eddy) **SFBG**



REP CLOCK

Schedules are for Wed/16-Tue/22 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

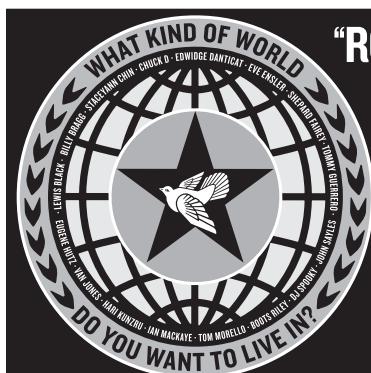
ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$5-10. "The Best of Periwinkle Cinema 2012: The Year in Review," Wed, 8. "OpenScreening," Thu, 8. For participation info, contact programming@atasite.org. **Heritage** (Giordano), plus shorts, Fri, 8. "A Benefit for Jay Korber," with films and live performances, Sat, 8.

BALBOA 3630 Balboa, SF; cinemasf.com/balboa. \$7.50-10. **Let Fury Have the Hour** (D'Ambrosio, 2012), Jan 18-24, 3, 5, 7, 15 (also Fri-Sat, 9:40).

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Holy Motors** (Carax, 2012), Wed, 2:30, 7, and **Being John Malkovich** (Jonze, 1999), Wed-Thu, 4:45, 9:10.

•**Taxi Driver** (Scorsese, 1976), Thu, 7, and **Drive** (Winding Refn, 2011), Thu, 9:10. •**Thunderbirds Are Go** (Lane, 1966), Fri, 7, and **Team America: World Police** (Parker, 2004), Fri, 8:50. **Django** (Corbucci, 1966), Fri, 11. "Pam Ann: Cockpit Live," Sat, 7:30. Tickets (\$30-45) at www.biggay-comedy.com. •**Tess** (Polanski, 1979), Sun, 5, and **Rosemary's Baby** (Polanski, 1968), Sun, 2:30, 8:15. •**Wattstax** (Stuart, 1973), Mon, 3, 7, and **Something From Nothing: The Art of Rap** (Ice-T and Baybutt, 2012), Mon, 4:55, 8:55. •**Chasing Mavericks** (Hanson and Apted, 2012), Tue, 7, and **Bones Brigade** (Peralta, 2012), Tue, 9:15.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **My Worst Nightmare** (Fontaine, 2012), call for dates and times. "For Your Consideration: A Selection of Oscar Submissions from Around the World!" **Clandestine Childhood** (Avila, 2011), Wed, 6:30; Thu, 8:15; **The Deep** (Kormákur, 2012), Wed, 8:30; **Kauwboy** (Koole,



"ROUSING...YOU'LL LEAVE THE THEATER WANTING TO CREATE SOMETHING LOUD."
- Kent Jones, THE MADDOW BLOG

"AN EXPLOSIVE BLEND OF VISION AND EXPRESSION."
- INDIEWIRE

"FASCINATING."
- Jason Buchanan, TV GUIDE

LET FURY HAVE THE HOUR

A FILM BY ANTONINO D'AMBROSIO
WWW.LETFURYHAVETHESHOUR.COM

STARTS FRIDAY JANUARY 18TH! BALBOA THEATRE FRI/SAT: 3:00, 5:00, 7:15, 9:40PM 3630 BALBOA ST. • (415) 221-8184 SUN - THURS: 3:00, 5:00, 7:15PM

Q&A WITH ANTONINO D'AMBROSIO / LIVE PERFORMANCE BY SEAN HAYES FRI, 1/18 AT THE 7:15PM SHOW
Q&A WITH ANTONINO D'AMBROSIO AND BOOTS RILEY SAT, 1/19 AT THE 7:15PM SHOW

SINGIN' IN THE RAIN

Friday January 18, 8PM (Doors open 7PM)

One of the best musical comedies ever made! A 1952 classic starring Gene Kelly, Donald O'Connor and Debbie Reynolds as three Hollywood performers caught in the transition from silent films to "talkies".

Movie Classics feature 35mm film prints, a newsreel, cartoon, previews, Dec-O-Win raffle, and a live Wurlitzer organ serenade!

Admission ONLY \$5 • ticketmaster.com or 800-745-3000

GUARDIAN

PARAMOUNT THEATRE

2025 BROADWAY, OAKLAND

Take BART exit 19th St. station 510-465-6400



2012), Thu, 6:30. **Amour** (Haneke, 2012), Jan 18-24, call for times. **The Rabbi's Cat** (Sfar and Delesvaux, 2011), Jan 18-24, call for times.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$9-10. "Midnight Movies:" **The Princess Bride** (Reiner, 1987), Fri-Sat, midnight.

FIRST UNITED METHODIST CHURCH Nine Ross Valley, San Rafael; www.mftamericas.org. \$10-20.

•**Precious Knowledge** (Palos, 2011), Sat, 5:15; **Sin País** (Rigby, 2010), Sat, 7; and **Which Way Home** (Cammisa, 2009), Sat, 8.

MECHANICS' INSTITUTE 57 Post, SF; www.mechanics.org. \$10. "Cinemalit: New Years Revolution Redux 3:" **V for Vendetta** (McTeigue, 2006), Fri, 6.

NEW PARKWAY 474 24th St, Oakl; www.thenewparkway.com. \$6. "Documentary Film Series:" **Chasing Ice** (Orlowski, 2012), Tue, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Alfred Hitchcock: The Shape of Suspense;" **Rebecca** (1940), Wed, 7; **Young and Innocent**

(1937), Fri, 7; **The Lady Vanishes** (1938), Fri, 8:40. "The Hills Run Red: Italian Westerns, Leone, and Beyond;" **A Bullet for the General** (Damiani, 1966), Thu, 7; **China 9, Liberty 37** (Hellman, 1978), Sat, 8:45. "Werner Schroeter: Magnificent Obsessions;" **The Death of Maria Malibran** (1972), Sat, 6:30; **Willow Springs** (1973), Tue, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Only the Young** (Mims and Tippet, 2012), Wed-Thu, call for times. **The Law in These Parts** (Alexandrowicz, 2012), Jan 18-24, call for times.

VOGUE 3290 Sacramento, SF; www.mostlybritish.org. \$12.50-35 (festival pass, \$99). Mostly British Film Festival, new and classic films from the UK, Ireland, Australia, and South Africa, Jan 17-24.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. **Hellbound?** (Miller, 2012), Thu-Sat, 7:30 (also Sat, 4); Sun, 2 and 4. Director in person at Thu/17 screenings. **SFBG**

5 ACADEMY AWARD® NOMINATIONS INCLUDING BEST PICTURE

★ ★ ★ ★
YOU'RE IN FOR A
HELL OF A RIDE.
JESSICA CHASTAIN IS A MARVEL.

- PETER TRAVERS, RollingStone

★ ★ ★ ★
"ZERO DARK THIRTY"
IS A BRILLIANT THRILLER.

- STEVEN REA, The Philadelphia Inquirer

"A FILM TO DEFINE A DECADE."

- MARK HUGHES, Forbes

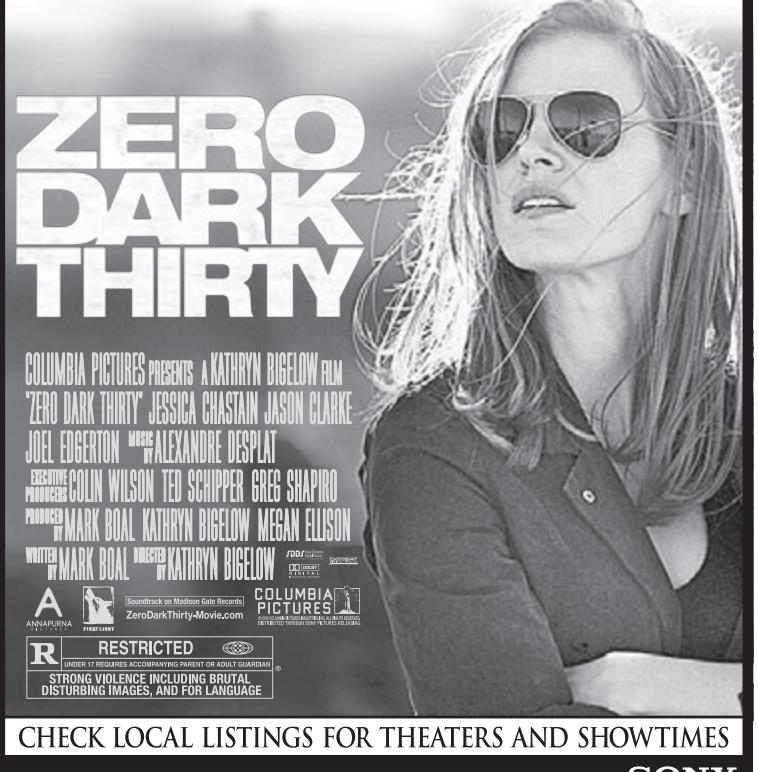
"THE BEST PICTURE
OF THE YEAR."

ANN HORNADAY
The Washington Post

NEW YORK FILM
CRITICS CIRCLE

LISA SCHWARZBAUM
Entertainment
Weekly

NATIONAL BOARD
OF REVIEW



CLASSIFIEDS

TO PLACE AN AD CALL 415-487-4600
OR EMAIL US AT ADMANAGERS@SFBG.COM

FOR MORE VISIT
SFBG.COM/CLASSIFIEDS

AUTOMOTIVE

CASH FOR CARS: Any Car/Truck. Running or Not! Top Dollar Paid. We Come To You! Call For Instant Offer: 1-888-420-3808 www.cash4car.com (AAN CAN)

DONATE YOUR CAR, truck or boat to Heritage for the Blind. Free 3 Day Vacation, Tax Deductible, Free Towing, All Paperwork Taken Care Of. 888-902-6851. (Cal-SCAN)

ANNOUNCEMENTS

DID YOU KNOW that Ten Million adults tweed in the past month, while 164 million read a newspaper in print or online in the past week? ADVERTISE in 240 California newspapers for one low cost. Your 25 word classified ad will reach over 6 million+ Californians. For brochure call Elizabeth (916)288-6019. (Cal-SCAN)

MEDICAL PRODUCTS

Attention SLEEP APNEA SUFFERERS with Medicare. Get FREE CPAP Replacement Supplies at No Cost, plus FREE home delivery! Best of all, prevent red skin sores and bacterial infection! Call 888-699-7660. (Cal-SCAN)

Medical Alert for Seniors - 24/7 monitoring. FREE Equipment. FREE Shipping. Nationwide Service. \$29.95/Month CALL Medical Guardian Today 866-944-5935. (Cal-SCAN)

\$399 Cabo San Lucas All Inclusive Special - Stay 6 Days In A Luxury BeachFront Resort with Unlimited Meals And Drinks For \$399! www.luxurycabohotel.com 888-481-9660

WANTED DIABETIC TEST STRIPS. Cash Paid. Unopened, Unexpired Boxes Only. All Brands Considered. Help others - don't throw boxes away. For more information, CALL (888) 491-1168. (Cal-SCAN)

COMPUTER/ INTERNET

MY COMPUTER WORKS. Computer problems? Viruses, spyware, email, printer issues, bad internet connections - FIX IT NOW! Professional, U.S.-based technicians. \$25 off service. Call for immediate help. 1-888-865-0271 (Cal-SCAN)

SAVE on Cable TV-Internet-Digital Phone. Packages start at \$89.99/mo (for 12 months.) Options from ALL major service providers. Call Accler today to learn more! CALL 1-888-897-7650. (Cal-SCAN)

AT&T U-Verse for just \$29/mo! BUNDLE & SAVE with AT&T Internet+Phone+TV and get a FREE pre-paid Visa Card! (selected plans). HURRY, CALL NOW! 800-319-3280 (Cal-SCAN)

Highspeed Internet EVERYWHERE By Satellite! Speeds up to 12Mbps! (200x faster than dial-up.) Starting at \$49.95/mo. CALL NOW & GO FAST! 1-888-718-6268. (Cal-SCAN)

EDUCATION

ATTEND COLLEGE ONLINE 100% *Medical, *Business, *Criminal Justice, *Hospitality, *Web. Job placement assistance. Computer available. Financial Aid if qualified. SCHWE authorized. Call 888-210-5162 www.CenturaOnline.com (Cal-SCAN)

HELP WANTED

Driver - \$0.03 enhanced quarterly bonus. Get paid for any portion you qualify for: safety, production, MPG, CDL-A, 3 months current OTR exp. 800-414-9569 www.drieknight.com (Cal-SCAN)

Drivers: NO EXPERIENCE? Class A-CDL Driver Training. We train and Employ! Central Refrigerated (877) 369-7126 www.centraltruckdrivingjobs.com (Cal-SCAN)

\$\$\$HELP WANTED\$\$\$ Extra Income! Assembling CD cases from Home! No Experience Necessary! Call our Live Operators Now! 1-800-405-7619 EXT 2450 <http://www.easywork-greatpay.com> (AAN CAN)

HELP WANTED!!! MAKE \$1000 A WEEK mailing brochures from home! FREE Supplies! Helping Home Workers since 2001! Genuine Opportunity! No Experience required. Start Immediately! www.mailing-central.net (AAN CAN)

MUSIC SERVICES

Music Lessons for All Ages! Find a music teacher! TakeLessons offers affordable, safe, guaranteed music lessons with teachers in your area. Our prescreened teachers specialize in singing, guitar, piano, drums, violin and more. Call 1-866-974-5910! (Cal-SCAN)

CAREERS

AIRLINE CAREERS begin here - Become an Aviation Maintenance Tech. FAA approved training. Financial assistance available. Job placement assistance. CALL Aviation Institute of Maintenance 888-242-3382. (Cal-SCAN)

AIRLINES ARE HIRING - Train for hands on Aviation Maintenance Career. FAA approved program. Financial aid if qualified - Housing available CALL Aviation Institute of Maintenance 877-804-5293 (Cal-SCAN)

BUSINESS SERVICES

REACH 5 MILLION hip, forward-thinking consumers across the U.S. When you advertise in alternative newspapers, you become part of the local scene and gain access to an audience you won't reach anywhere else. <http://altweeklies.com/ads> (AAN CAN)

Many a small thing has been made large by the right kind of advertising - Mark Twain. ADVERTISE your BUSINESS CARD sized ad in 140 California newspapers for one low cost. Reach over 3 million+ Californians. Free brochure elizabeth@cnpa.com (916)288-6019. (Cal-SCAN)

The business that considers itself immune to advertising, finds itself immune to business. REACH CALIFORNIANS WITH A CLASSIFIED IN ALMOST EVERY COUNTY! Over 270 newspapers! Combo-California Daily and Weekly Networks. Free Brochures. elizabeth@cnpa.com or (916)288-6019. (Cal-SCAN)

FINANCIAL SERVICES

GET FREE OF CREDIT CARD DEBT NOW! Cut payments by up to half. Stop creditors from calling. 888-416-2691. (Cal-SCAN)

Ever Consider a Reverse Mortgage? At least 62 years old? Stay in your home & increase cash flow! Safe & Effective! Call Now for your FREE DVD! Call Now 888-698-3165. (Cal-SCAN)

LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-03479250-00. The following is doing business as (1) S.F. Silkscreen; (2) San Francisco Silkscreen, 262 Nevada St.,

San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Donald Richard Nyhagen, Jr.. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Dec. 27, 2012. L#2205; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-03476750-00. The following is doing business as CratePlayer, 2030 Harrison St., San Francisco, CA 94110. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: Jan. 1, 2012. This statement was signed by BeatsMe Inc. in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Dec. 12, 2012. L#2206; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347967-00. The following is doing business as Sybila, 1410 South Van Ness Ave. San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Winifred Y. Smith, Presiding Judge of Superior Court on Oct. 31, 2012. L#00004, Publication dates: Jan. 16, 23, 30 and Feb. 6, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347703-00. The following is doing business as Carnivals To Go, 353 Jersey St. San Francisco, CA 94114. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: May 1, 2012. This statement was signed by John Chamberlin. This statement was filed by Susanna Chin, Deputy County Clerk, on Dec. 13, 2012. L#2201; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347752-00. The following person is doing business as New Idea, 707 Jackson St., San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Not Applicable. Signed by Lisa Hi. This statement was filed by Mariedyne L. Argente, Deputy County Clerk, on Dec. 17, 2012. L#2104, Publication Dates: Dec. 26, 2012 & Jan. 2, 9, 16, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347735-00. The following person is doing business as West Coast Nationals, 1535 Buchanan St. #6, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Dec. 17, 2012. Signed by Benjamin Scott Yarin. This statement was filed by Jennifer Wong, Deputy County Clerk, on Dec. 17, 2012. L#2103, Publication Dates: Dec. 26, 2012 & Jan. 2, 9, 16, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347735-00. The following person is doing business as West Coast Nationals, 1535 Buchanan St. #6, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Dec. 17, 2012. Signed by Benjamin Scott Yarin. This statement was filed by Jennifer Wong, Deputy County Clerk, on Dec. 17, 2012. L#2103, Publication Dates: Dec. 26, 2012 & Jan. 2, 9, 16, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347735-00. The following person is doing business as West Coast Nationals, 1535 Buchanan St. #6, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Dec. 17, 2012. Signed by Benjamin Scott Yarin. This statement was filed by Jennifer Wong, Deputy County Clerk, on Dec. 17, 2012. L#2103, Publication Dates: Dec. 26, 2012 & Jan. 2, 9, 16, 2013.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: Jan. 7, 2012. To Whom It May Concern: The name of the applicant is: Seaton Fillmore, LLC. The applicant listed above is applying to

The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1946 Fillmore St., San Francisco, CA 94115. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00003; Publication Dates: Jan. 16, 23, 30, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Dec. 20, 2012. To Whom It May Concern: The name of the applicant is: Mataveza LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages

at: 3801 18th St., San Francisco, CA 94114-2615. Type of Licenses Applied for: 20 - OFF-SALE BEER AND WINE, L#2104; Publication Date: Jan. 2, 9, 16, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME, CASE NUMBER: RG12654421. SUPERIOR COURT, 2233 Shoreline Drive, Alameda, CA 94501. PETITION OF Travis Lee Grant for change of name. TO ALL INTERESTED PERSONS: Petitioner Travis Lee Grant filed a petition with this court for a decree changing names as follows: Present Name: Travis Lee Grant. Proposed Name: Travis Lee Waltmon. THE COURT ORDERS

that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 2/15/2013. Time: 9:30 AM, 201 Thirteenth St., Oakland, CA 94612, Dept 31. Signed by Winifred Y. Smith, Presiding Judge of Superior Court on Oct. 31, 2012. L#00004, Publication dates: Jan. 16, 23, 30 and Feb. 6, 2013.

SUMMONS: In the matters of KRISTAL DAPHNE DEVINA EASTERLING (CASE NO: 10-168J-04), TIMOTHY HUNTER EASTERLING (CASE NO: 10-169J-04), KADEN NATHANELL CROWDER (CASE NO: 10-170J-03). To: ASHLEY NOEL CROWDER. IN THE NAME OF THE STATE OF OREGON: A petition has been filed asking the court to terminate your parental rights to the above-named children for the purpose of placing the children for adoption. YOU ARE REQUIRED TO PERSONALLY APPEAR BEFORE the Lane County Juvenile Court at 2727 Martin Luther King Jr. Blvd., Eugene, Oregon 97401, on the 7th day of February at 1:30 p.m. to admit or deny the allegations of the petition and to personally appear at any subsequent court-ordered hearing. YOU MUST APPEAR PERSONALLY IN THE COURTRoom ON THE DATE AND AT THE TIME LISTED ABOVE. AN ATTORNEY MAY NOT ATTEND THE HEARING IN YOUR PLACE. THEREFORE, YOU MUST APPEAR EVEN IF YOUR ATTORNEY ALSO APPEARS.

This summons is published pursuant to the orders of the circuit court judge of the above-entitled court, dated December 12 & 13, 2012. The orders direct that this summons be published once each week for three consecutive weeks, making three publications in all, in a published newspaper of general circulation in San Francisco County. Date of first publication: (enter date of first publication). Date of Last publication: (enter date of last publication). NOTICE READ THESE PAPERS CAREFULLY IF YOU DO NOT APPEAR PERSONALLY BEFORE THE COURT OR DO NOT APPEAR AT ANY SUBSEQUENT COURT-ORDERED HEARING, the court may proceed in your absence without further notice and TERMINATE YOUR PARENTAL RIGHTS to the above-named children either ON THE DATE SPECIFIED IN THIS SUMMONS OR ON A FUTURE DATE, and may make such orders and take such action as authorized by law. RIGHTS AND OBLIGATIONS (1)YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN THIS MATTER. If you are currently represented by an attorney, CONTACT YOU ATTORNEY IMMEDIATELY UPON RECEIVING THIS NOTICE. Your previous attorney may not be representing you in this matter. YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN IF YOU CANNOT AFFORD TO HIRE AN ATTORNEY AND you meet the state's financial guidelines, you are entitled to have an attorney appointed for you at state expense. TO REQUEST APPOINTMENT OF AN ATTORNEY TO REPRESENT YOU AT STATE EXPENSE, YOU MUST IMMEDIATELY CONTACT the Lane Juvenile Department at 2727 Martin Luther King Jr. Blvd, Eugene, OR 97401, phone number, between the hours of 8:00 a.m. and 5:00 p.m. for further information. IF YOU WISH TO HIRE AN ATTORNEY, please retain one as soon as possible and have the attorney present at the above hearing. If you need help finding an attorney, you may call the Oregon State Bar's Lawyer Referral Service at (503) 684-3763 or toll free in Oregon at (800) 452-7636. IF YOU ARE REPRESENTED BY AN ATTORNEY, it is your responsibility to MAINTAIN CONTACT WITH YOUR ATTORNEY AND TO KEEP YOUR ATTORNEY ADVISED

it legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center ([www.courtinfo.ca.gov/self-help](http://courtinfo.ca.gov/self-help)), or by contacting your local court or county bar association. The name and address of this court is: 222 E. Weber Avenue, Stockton, California, 95202, The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: In pro per. Date: January 3, 2013 by Rosa Junqueiro, Deputy Clerk. L#00002, Publication Dates: Jan. 16, 23, 30, 2013 and Feb. 6, 2013.

SUMMONS: In the matters of KRISTAL DAPHNE DEVINA EASTERLING (CASE NO: 10-168J-04), TIMOTHY HUNTER EASTERLING (CASE NO: 10-169J-04), KADEN NATHANELL CROWDER (CASE NO: 10-170J-03). To: ASHLEY NOEL CROWDER. IN THE NAME OF THE STATE OF OREGON: A petition has been filed asking the court to terminate your parental rights to the above-named children for the purpose of placing the children for adoption. YOU ARE REQUIRED TO PERSONALLY APPEAR BEFORE the Lane County Juvenile Court at 2727 Martin Luther King Jr. Blvd., Eugene, Oregon 97401, on the 7th day of February at 1:30 p.m. to admit or deny the allegations of the petition and to personally appear at any subsequent court-ordered hearing. YOU MUST APPEAR PERSONALLY IN THE COURTRoom ON THE DATE AND AT THE TIME LISTED ABOVE. AN ATTORNEY MAY NOT ATTEND THE HEARING IN YOUR PLACE. THEREFORE, YOU MUST APPEAR EVEN IF YOUR ATTORNEY ALSO APPEARS.

This summons is published pursuant to the orders of the circuit court judge of the above-entitled court, dated December 12 & 13, 2012. The orders direct that this summons be published once each week for three consecutive weeks, making three publications in all, in a published newspaper of general circulation in San Francisco County. Date of first publication: (enter date of first publication). Date of Last publication: (enter date of last publication). NOTICE READ THESE PAPERS CAREFULLY IF YOU DO NOT APPEAR PERSONALLY BEFORE THE COURT OR DO NOT APPEAR AT ANY SUBSEQUENT COURT-ORDERED HEARING, the court may proceed in your absence without further notice and TERMINATE YOUR PARENTAL RIGHTS to the above-named children either ON THE DATE SPECIFIED IN THIS SUMMONS OR ON A FUTURE DATE, and may make such orders and take such action as authorized by law. RIGHTS AND OBLIGATIONS (1)YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN THIS MATTER. If you are currently represented by an attorney, CONTACT YOU ATTORNEY IMMEDIATELY UPON RECEIVING THIS NOTICE. Your previous attorney may not be representing you in this matter. YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN IF YOU CANNOT AFFORD TO HIRE AN ATTORNEY AND you meet the state's financial guidelines, you are entitled to have an attorney appointed for you at state expense. TO REQUEST APPOINTMENT OF AN ATTORNEY TO REPRESENT YOU AT STATE EXPENSE, YOU MUST IMMEDIATELY CONTACT the Lane Juvenile Department at 2727 Martin Luther King Jr. Blvd, Eugene, OR 97401, phone number, between the hours of 8:00 a.m. and 5:00 p.m. for further information. IF YOU WISH TO HIRE AN ATTORNEY, please retain one as soon as possible and have the attorney present at the above hearing. If you need help finding an attorney, you may call the Oregon State Bar's Lawyer Referral Service at (503) 684-3763 or toll free in Oregon at (800) 452-7636. IF YOU ARE REPRESENTED BY AN ATTORNEY, it is your responsibility to MAINTAIN CONTACT WITH YOUR ATTORNEY AND TO KEEP YOUR ATTORNEY ADVISED

OF YOUR WHEREABOUTS. (2) If you contest the petition, the court will schedule a hearing on the allegations of the petition and order you to appear personally and may schedule other hearings related to the petition and order you to appear personally. IF YOU ARE ORDERED TO APPEAR, YOU MUST APPEAR PERSONALLY IN THE COURTROOM, UNLESS THE COURT HAS GRANTED YOU AN EXCEPTION IN ADVANCE UNDER ORS 419B.918 TO APPEAR BY OTHER MEANS INCLUDING, BUT NOT LIMITED TO, TELEPHONIC OR OTHER ELECTRONIC MEANS. AN ATTORNEY MAY NOT ATTEND THE HEARING(S) IN YOUR PLACE. PETITIONER'S ATTORNEY: Herbert L. Harry #852285, Senior Assistant Attorney General, Department of Justice, 975 Oak Street, Suite 200 Eugene, OR 97401. Phone: (541) 686-7973. ISSUED this 21st day of December, 2012. Issued by: Herbert L. Harry, #852285, Senior Assistant Attorney General, L# 2105; Publication dates: January 2, 9, 16, 2013.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: Dec. 21, 2012. To Whom It May Concern: The name of the applicant is: Majdi Mohamad Nasser. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2943 Mission Street, San Francisco, CA 94110. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00003. Publication Dates: Jan. 16, 23, 30, 2013

MEET SINGLES RIGHT NOW! No paid operators, just real people like you. Browse greetings, exchange messages and connect live. Try it free. Call now 1-800-945-3392. (Cal-SCAN)

Do you know your Testosterone Levels? Call 888-904-2372 and ask about our test kits and get a FREE Trial of Progene All-Natural Testosterone Supplement. (Cal-SCAN)

Canada Drug Center is your choice for safe and affordable medications. Our licensed Canadian mail order pharmacy will provide you with savings of up to 90 percent on all your medication needs.

Call Today 866-723-7089 for \$10.00 off your first prescription and free shipping. (Cal-SCAN)

Do you know your Testosterone Levels? Call 888-904-2372 and ask about our test kits and get a FREE Trial of Progene All-Natural Testosterone Supplement. (Cal-SCAN)

MEET SINGLES RIGHT NOW! No paid operators, just real people like you. Browse greetings, exchange messages and connect live. Try it free. Call now 1-800-945-3392. (Cal-SCAN)

DO YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN THIS MATTER? If you are currently represented by an attorney, CONTACT YOU ATTORNEY IMMEDIATELY UPON RECEIVING THIS NOTICE. Your previous attorney may not be representing you in this matter. YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN IF YOU CANNOT AFFORD TO HIRE AN ATTORNEY AND you meet the state's financial guidelines, you are entitled to have an attorney appointed for you at state expense. TO REQUEST APPOINTMENT OF AN ATTORNEY TO REPRESENT YOU AT STATE EXPENSE, YOU MUST IMMEDIATELY CONTACT the Lane Juvenile Department at 2727 Martin Luther King Jr. Blvd, Eugene, OR 97401, phone number, between the hours of 8:00 a.m. and 5:00 p.m. for further information. IF YOU WISH TO HIRE AN ATTORNEY, please retain one as soon as possible and have the attorney present at the above hearing. If you need help finding an attorney, you may call the Oregon State Bar's Lawyer Referral Service at (503) 684-3763 or toll free in Oregon at (800) 452-7636. IF YOU ARE REPRESENTED BY AN ATTORNEY, it is your responsibility to MAINTAIN CONTACT WITH YOUR ATTORNEY AND TO KEEP YOUR ATTORNEY ADVISED

DO YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN THIS MATTER? If you are currently represented by an attorney, CONTACT YOU ATTORNEY IMMEDIATELY UPON RECEIVING THIS NOTICE. Your previous attorney may not be representing you in this matter. YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN IF YOU CANNOT AFFORD TO HIRE AN ATTORNEY AND you meet the state's financial guidelines, you are entitled to have an attorney appointed for you at state expense. TO REQUEST APPOINTMENT OF AN ATTORNEY TO REPRESENT YOU AT STATE EXPENSE, YOU MUST IMMEDIATELY CONTACT the Lane Juvenile Department at 2727 Martin Luther King Jr. Blvd, Eugene, OR 97401, phone number, between the hours of 8:00 a.m. and 5:00 p.m. for further information. IF YOU WISH TO HIRE AN ATTORNEY, please retain one as soon as possible and have the attorney present at the above hearing. If you need help finding an attorney, you may call the Oregon State Bar's Lawyer Referral Service at (503) 684-3763 or toll free in Oregon at (800) 452-7636. IF YOU ARE REPRESENTED BY AN ATTORNEY, it is your responsibility to MAINTAIN CONTACT WITH YOUR ATTORNEY AND TO KEEP YOUR ATTORNEY ADVISED

DO YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN THIS MATTER? If you are currently represented by an attorney, CONTACT YOU ATTORNEY IMMEDIATELY UPON RECEIVING THIS NOTICE. Your previous attorney may not be representing you in this matter. YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN IF YOU CANNOT AFFORD TO HIRE AN ATTORNEY AND you meet the state's financial guidelines, you are entitled to have an attorney appointed for you at state expense. TO REQUEST APPOINTMENT OF AN ATTORNEY TO REPRESENT YOU AT STATE EXPENSE, YOU MUST IMMEDIATELY CONTACT the Lane Juvenile Department at 2727 Martin Luther King Jr. Blvd, Eugene, OR 97401, phone number, between the hours of 8:00 a.m. and 5:00 p.m. for further information. IF YOU WISH TO HIRE AN ATTORNEY, please retain one as soon as possible and have the attorney present at the above hearing. If you need help finding an attorney, you may call the Oregon State Bar's Lawyer Referral Service at (503) 684-3763 or toll free in Oregon at (800) 452-7636. IF YOU ARE REPRESENTED BY AN ATTORNEY, it is your responsibility to MAINTAIN CONTACT WITH YOUR ATTORNEY AND TO KEEP YOUR ATTORNEY ADVISED

DO YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN THIS MATTER? If you are currently represented by an attorney, CONTACT YOU ATTORNEY IMMEDIATELY UPON RECEIVING THIS NOTICE. Your previous attorney may not be representing you in this matter. YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN IF YOU CANNOT AFFORD TO HIRE AN ATTORNEY AND you meet the state's financial guidelines, you are entitled to have an attorney appointed for you at state expense. TO REQUEST APPOINTMENT OF AN ATTORNEY TO REPRESENT YOU AT STATE EXPENSE, YOU MUST IMMEDIATELY CONTACT the Lane Juvenile Department at 2727 Martin Luther King Jr. Blvd, Eugene, OR 97401, phone number, between the hours of 8:00 a.m. and 5:00 p.m. for further information. IF YOU WISH TO HIRE AN ATTORNEY, please retain one as soon as possible and have the attorney present at the above hearing. If you need help finding an attorney, you may call the Oregon State Bar's Lawyer Referral Service at (503) 684-3763 or toll free in Oregon at (800) 452-7636. IF YOU ARE REPRESENTED BY AN ATTORNEY, it is your responsibility to MAINTAIN CONTACT WITH YOUR ATTORNEY AND TO KEEP YOUR ATTORNEY ADVISED

DO YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN THIS MATTER? If you are currently represented by an attorney, CONTACT YOU ATTORNEY IMMEDIATELY UPON RECEIVING THIS NOTICE. Your previous attorney may not be representing you in this

SENSUAL MASSAGE**Ocean Health Care**

Pretty Asian Masseuses
Non-rush Massage Session

Open 7 days a week,
11am - 10pm.
(415) 576-1888

Downtown Financial District
260 Kearny Street 2nd Floor
(Cross street : Bush)
www.lovings.com/ocean-health-care

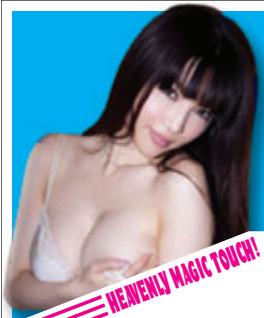
GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN
SFBG.COM



Ocean Acupressure
Deep Tissue, Acupressure & Massage Therapy
GRAND OPENING
\$40 massage with this ad!
415-239-8928
1959 Ocean Ave. - SF

HELP WANTED**Shiny Boots of Leather**

Mistresses & Female subs needed on the Peninsula. Good money, NO SEX, will train.
(650) 465-0700



ORIENTAL MASSAGE
1429 POLK ST.
FANTASTIC STAFF!
415-345-8788

HEAVENLY MAGIC TOUCH!



WORK IN THE ADULT INDUSTRY

Drivers needed to drive exotic dancers, models, adult film stars.
Salary \$30/hr + commission. Cash daily. Need car & cell phone.
Also hiring men and women to be high class escorts.

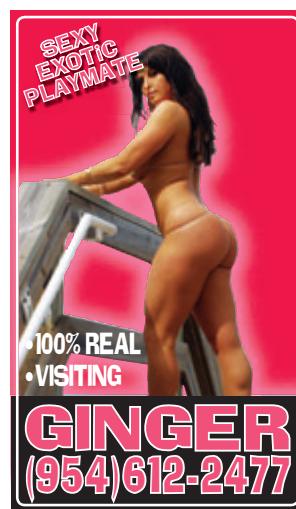
JOB INFO 415-267-1866 OR 323-871-5802
MANAGERS 201-668-8497 • 201-256-7756 • 347-595-0249
818-459-2736 • 201-895-0837



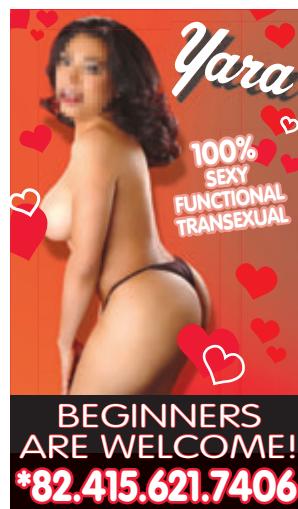
ASIAN SHIATSU MASSAGE
Licensed & Professional Asian Therapists
Free Body Scrub & Shampoo
Free Private Garage Parking

940 Bush St SF
415-567-8825

Oriental Healing Center
2505 Judah St.
415-566-6666

ESCORTS


SEXY EXOTIC PLAYMATE
100% REAL VISITING
GINGER (954)612-2477

TRANSEXUAL


Yara
100% SEXY FUNCTIONAL TRANSEXUAL
BEGINNERS ARE WELCOME! *82.415.621.7406

MAN TO MAN**Bi - Black & Masculine**

First Timers Welcome. Very discreet, friendly & clean. Well-endowed, with a Nice Round Butt! Incalls/Outcalls. Call Cedric (510) 776-5945



ENTER TO WIN
a Jamis
commuter bike
from Market
Street Cycles




"The Philippine Exotic Massage"
San Francisco (Downtown)
Mission St / 7th St
In/Outcalls
24/7

415-424-8059
www.AsianFilipinaEscorts.com

BIG BOOBS and SEXY Curves!

All natural woman with **HUGE** boobs & pretty feet. Dominatrix - Control. **100% PREMIUM & ELITE** private action. Let's play together. Incalls & Outcalls
650-889-8001 call me **NOW**.



Go to:
sfbg.com/survey

GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN

BANKRUPTCY ATTORNEY
CALL DEAN L. WOERNER 415-550-8799
WWW.SANFRANBK.COM

HAIR MODELS NEEDED!
Cutting and Color at DiPietro Todd Salon.
Call (415) 693-5549. www.dipietrotodd.com.



If You Really Need a Doctor
Not Just Someone to Sign Off
Then You Really Need
ESTELLE TOBY GOLDSTEIN, MD

Medical
Cannabis
Evaluations



Make Your Appointment
707-554-1000
It's Worth the Trip to Vallejo
We Pay Your Tolls
Veterans/Sr Citizen Discounts
Alternative Medicine
Of Northern California
1416 Tennessee #6, Vallejo

**WE BUY YOUR
DVD'S**
STREETLIGHT RECORDS
SAN FRANCISCO
2350 Market
(415) 282-8000
streetlightrecords.com
SOME RESTRICTIONS MAY APPLY

PriceLess Evaluations

Performed By Licensed CA Physicians

Renewals \$39 from ANY Doctor

Mon-Sat 11a-7p

New Patients \$50

WE MATCH ANY PRICE WITH PROOF

Call for Appointment
San Francisco
415.796.2254
3490 20th St. 3rd Floor
San Francisco, CA 94110

www.PriceLessEvaluations.com

Founded in Montréal
Made in Los Angeles
Sweatshop Free

americanapparel.net

Peacoats by American Apparel®



COMPASSIONATE HEALTH OPTIONS
Medical Marijuana Evaluations Since 2004

Professional & Affordable Quality ID Cards

We'll Match Any Local Price
1 (415) 255-1200
www.GREEN215.com
San Francisco Oakland

UNCOLLECTED COURT AWARDED JUDGMENTS?

CASH NOW!
1-800-675-8145

www.northwestjudgmentrecovery.com

Construction or
Remodeling Problems?
Injured in an Accident?
Business Dispute?



LUNSKI LAW

CONSTRUCTION DEFECTS • CONTRACTOR DISPUTES
PERSONAL INJURY CLAIMS • COMMERCIAL LITIGATION

We are dedicated to customer service and achieving the best results for our clients. Please call for a FREE initial telephone consultation.
(415) 426-3525 • www.lunkilaw.com

**Advertise
Here!**

Call 415.255.3100
for info and rates.

**GUARDIAN
SFBG.COM**

420 EVALUATION CENTERS WE'VE GOT THE BAY AREA COVERED!

\$39*

Expires 1/31/2013
Must bring ad • 1 per patient
*Renewals only

**We Will Match ANY
Local Competitor's Price.
Walk-Ins Welcome.**

**Grand
Opening!**

OAKLAND
2633 Telegraph Ave. #109
Mon - Sat: 10am - 6pm • Sun: 12-5pm
Open 7 Days a Week • 510-832-5000
OaklandMarijuanaCenter.com

SAN JOSE
115 N. 4th St., Suite 106
Mon - Sat: 11am - 7pm • Sun: 12-5pm
Open 7 Days a Week • 408-998-0980
SJ420.com

VALLEJO
432 Tennessee St.
Mon - Sat: 10am - 6pm
707-644-1667
Vallejo420md.com

